Me AUTHOR E-JOURNALIST

OW TO WRITE



WHERE TO SELL

NOV.

20 Cents

1936

ANNUAL

HANDY MARKET LIST OF BOOK PUBLISHERS

The Standard Directory for Writers

PLAN YOUR WORK, THEN WORK YOUR PLAN

By CHARLES M. MARTIN

П

CHARACTERS OR ROBOTS?

By MARIA MORAVSKY

DARINGLY NEW!

By STAN BLAKESLEE

A JUVENILE ARTICLE

By WILL HERMAN

WHAT CAN PULP WRITERS GET OUT OF HOLLYWOOD?

By HOMER KING GORDON

IDEAS HAVE LONG TAILS

By F. EMERSON ANDREWS

WRITING NEWSPAPER INTERVIEWS

By GARLAND SMITH

WHY NOT SELL IN ENGLAND?

By STANLY FERBER

ITERARY MARKET TIPS-TRADE JOURNAL DEPARTMENT-PRIZE CONTESTS

CLIENTS OF CRITICISM DEPARTMENT HAVE WRITTEN THOUSANDS OF STORIES, NUMER-**OUS BOOKS**





Since The Author & Journalist established its Criticism Department as a service for subscribers in 1916, thousands of writers, beginners and professionals, have consulted the criticism staff. The work of clients is found in hundreds of magazines, many books.

For many, Author & Journalist advice has been the first sure step on the road to success.

WHAT AN AUTHOR & JOURNALIST CRITICISM DOES

It expertly analyzes the manuscript. It points out weaknesses and suggests ways to eliminate them. It accurately appraises the literary worth of the story or article. It suggests the most likely markets for it. On the Progress Chart, the manuscript is rated for 19 writing funda-

The staff critic, reporting to the author-client, is dominated solely by a desire to help, and does his utmost to that end. Willard E. Hawkins, Editor, inspects all criticisms before they leave the office.

Before you destroy that manuscript which editors coldly return to you—before you spend further postage on it—submit it for criticism to The Author & Journalist. If the staff critic believes it can be made salable, he will tell you. He will give you his best marketing advice.

Criticism fee should accompany the manuscript, as well as return postage. The scale of charges follows.





RATE SCHEDULE For each prose manuscript of—
1,000 words \$2.00 5,000 to 6,000
1,000 to 2,000 2,50 6,000 to 7,000
2,000 to 3,000 3,00 7,000 to 8,000
3,000 to 4,000 3,50 8,000 to 9,000
4,000 to 5,000 4,00 9,000 to 10,000
Above 10,000, per 1000 words OTHER SERVICE BRANCHES

Literary revision with typing, per M words \$2.00 Letter perfect typing, prose, per M \$50 Verse criticisms: Each poem, 20 lines or less 1.00 Additional lines, each .05 All fees payable in advance. Enclose return postage.

The Author & Journalist Criticism Dept., 1837 Champa, Denver

If You Wish Sales Service

Many readers are more interested in making an immediate marketing test of their manuscripts than in obtaining criticism and counsel. For such clients THE AUTHOR & JOUR-NALIST Sales Agency is maintained.

The Agency offers many advantages over the writer's individual effort. First, it eliminates resultless and expensive submission and mailing labor. THE AUTHOR & JOURNALIST Staff examines each manuscript expertly against the background of its down-to-the-minute knowledge of edge of magazines and their current editorial needs. If the manuscript is not considered salable, it is returned to the writer at once. A brief letter of opinion accompanies.

If the manuscript is deemed salable, it is expertly offered to magazines in an effort to accomplish a sale. When checks are received from publishers, THE AUTHOR & JOURNALIST makes settlements promptly, less 10% commission, minimum commission, \$4.

To use THE AUTHOR & JOURNALIST Sales Agency, you need only submit your manuscript with reading fee (\$1 for the first 1000 words in each manuscript, 25 cents for each additional 1000 words) and return postage.

The Agency does not market poetry, photoplays, syndicate features or columns, forlorn hopes, or material of limited appeal. Its services are offered for good fiction and articles. Address-

> The Author & Journalist Sales Agency 1837 CHAMPA ST. DENVER, COLO.

Send for free leaflet, "What Editors Want."

P

Me AUTHOR E-JOURNALIST

OW TO WRITE



WHERE TO SELL

NOV.

20 Cents

1936

ANNUAL

HANDY MARKET LIST OF BOOK PUBLISHERS

The Standard Directory for Writers

PLAN YOUR WORK, THEN WORK YOUR PLAN

By CHARLES M. MARTIN

CHARACTERS OR ROBOTS?

By MARIA MORAVSKY

DARINGLY NEW!

By STAN BLAKESLEE

A JUVENILE ARTICLE IDEA LIST

By WILL HERMAN

WHAT CAN PULP WRITERS GET OUT OF HOLLYWOOD?

By HOMER KING GORDON

IDEAS HAVE LONG TAILS

By F. EMERSON ANDREWS

WRITING NEWSPAPER
INTERVIEWS

By GARLAND SMITH

WHY NOT SELL IN ENGLAND?

By STANLY FERBER

TERARY MARKET TIPS-TRADE JOURNAL DEPARTMENT-PRIZE CONTESTS

Checks and Rejections

Letters to the Editor-Comment from Writers-Editors-Readers

DON'T USE THE POST-CARD COLLECTION METHOD

Evidently the post-card collection method outlined by Will Herman in his article in the October Author & Journalist is not one to be recommended. Undoubtedly the writers below (who are among others protesting in similar vein) are correct in warning against it. Possibly a modification of the method, in which no mention is made of an amount due, would prove effective-as for example, Mr. Coyle's suggestion.

Editor, Author and Journalist:

In the article on "Collection Methods that Have Worked," by Will Herman in your October number, he describes a dunning post-card which he has successfully used, and says:

"I've never received such a card, still, I venture to believe that day after day they might become a bit more than somewhat annoying to the recipient—being open, and their message obvious to anyone who chances to look at the card.

As a lawyer, as well as an author, permit me to warn your readers that the courts regard dunning post-cards, even though truthful and couched in non-defamatory language, as nevertheless libelous.

Very truly yours,

RALPH MILNE FARLEY.

Dear Mr. Hawkins:

Dear Mr. Hawkins:

The cream of the October issue, now before me, is the article by Will Herman, describing his collection methods. The system is great. I started to use a variation of it once. The only difference was I typed a four-line verse on each card, reciting the facts.

Unfortunately, about the time I got started well on the series, a friend whispered in my ear, and I had a hunch he was right. I quit the series pronto.

When I read Mr. Herman's article I began to wonder if I had gotten the wrong hunch, so I straightway ankled down and interviewed our local postmaster.

The catch is this: Only the tax collector may send a statement of account on an open post card, according to law. All others are required by the postal laws to enclose such matter. Alas—I had been on the verge of starting another series of such cards to Hugo Gernsback, who has owed me for three shorts just four years, seven months and four days (published in Everyday Science & Mechanics).

Here's the substitute which I decided upon, after ask-ing the local P. M.'s advice. A sample card, in series ing the loca

"Box 1602, Yuma, Arizona, October 14, 1936.

Dear Mr. Gernsback:
Today makes four years, seven months and seven days, since I sent you the following articles for Everyday Science & Mechanics: 'Opening Garage Doors,' 'Ball Bearing,' 'Trestle Top,' 'Locking Bench Draw-

ers.'
"Patiently awaiting your decision, I am,
Jos. C. Coyle."

Of course I have heard from Mr. Gernsback regarding the manuscripts, stressing the enormous losses the firm has sustained, etc. He sends me a nice Christmas card most every year—but has never yet slipped and sent a check. I doubt if my plan works, but I'll never get paid unless I can apply pressure some way.

It strikes me that The Author & Journalist would do writers a great service, if it is possible, by striking a blow at the sort of things Mr. Herman describes, re treatment by magazines.

I, for one, appreciate the fight The Author & Journalist puts up for writers, against the various agencies who prey upon them.

Cordially yours,

JOS. C. COYLE.

NO NEED TO BE LONELY

Editor Checks and Rejections:

I have read Miss Pinkston's letter in October A. & J., and I am frankly puzzled, not by the causes of her puzzlement, but by the very fact that she is puzzled. Having lived a generous portion of my life among persons not literary in the least, I can fully appreciate the lack of understanding found in persons remote from the reality of an author's profession. But I never was puzzled by this reaction. To the contrary, I have been surprised

when I found the least sign of understanding in a layman. There are only a few thousand real writers in the United States. In comparison with other professions, the profession of writing is almost mythical. When a person says he "writes for a living" it is almost the same as saying "I am a mailman on the moon." The layman can credit a doctor or lawyer or dentist, because there are many of these and every one grants their existence as a necessity. He cannot credit in the same way a writer with whom he never has personal contact, and who remains in the lives of practically every citizen a mere name signed to a story.

story.

My suggestion to Miss Pinkston, and all similarly situated, is that they maintain an attitude of tolerance at all times. Among laymen it is never wise for a writer to speak of his profession assertively. It should never be pressed into a conversation as a subject. It would rather be strictly avoided as much as possible. No writer can get the really human perspective from his layman fellows if he presents himself as a writer. In contact with laymen I have always made it a point to talk animatedly of every subject except writing. I take the attitude (a tolerant attitude) that my profession is just as commonplace as his, and I find usually that the layman will grant this—if I play my part well.

and I find usually that the layman will grant this—if I play my part well.

Miss Pinkston augments this loneliness she feels by "bursting out, 'I'm writing, you know.'" She is trying to assert herself unduly, and she is a wave breaking futilely against granite. Let Miss Pinkston be "just a good fellow" and the loneliness will vanish. Some of the best friends I have ever had as regards human harmony have been men who could scarcely read a newspaper. In my contacts with these men, if I mentioned writing at all, I passed it over with the same indifference that a farmer would say, "I finally got that hay hauled in." And I found the response just as human as it would have been if I had really just "hauled in the hay."

Writers who are continually conscious of themselves as writers must remain lonely. Writers who are "just a good fellow," "common as an old shoe," will have more friends than is wise for one who cannot afford to be interrupted by persistent calls.

persistent calls.

by persistent calls.

In human contacts one's profession should never be an important factor. Einstein's human geniality is an example of what can be done in the life of a man who is alone in his field, He can walk down the street lapping an ice-cream cone, and though his mind is in the stars, never to be shared in earthly kinship, such a man can never feel lonely, no matter where he goes.

My problem has been rather the opposite of Miss Pinkston's—I have trouble being lonely enough to get my work done!

work done!

Phoenix, Ariz.

RICHARD TOOKER.

he

se hu

sh

ca

pl

pa

er to m

se in

NOT AN OPEN MARKET

The September issue of The Author & Journalist carried the statement that Interlude, 942 Howard St., San Francisco, required contributors to take a membership in a guild sponsored by it before their manuscripts would be considered for publication. Exception was taken to this statement by Jefferson Barclaye Layne, editor-in-chief, and his denial was published in the October A. & J. In his letter, Mr. Layne declared that membership in "The Writers and Artists Guild of America" was required only of contributors desiring criticism service.

Following the publication of this denial, we have received samples of the literature sent out by Interlude. Its bulletin entitled, "Special Instructions and Editorial Requirements," is headed: "Interlude . Presenting the work of members of the Writers and Artists Guild of America." Instruction No. 1 is as follows: "No material of any kind will be accepted for publication or constructive criticism unless sender is a member of the Writers & Artists Guild of America."

These two statements seem to dispose definitely of the question.

LAWYERS HELP WRITERS

Dear Mr. Hawkins

Dear Mr. Hawkins:
Schwartz and Kaplan, of 70 Pine St., New York, two
young attorneys and writers themselves, deserve credit
for making the former owners of the bankrupt Prison Life
Stories make a 15 per cent settlement to authors. Schwartz
and Kaplan dug down in their own pockets for return
postage on several hundred manuscripts found in the warehouse of the company. There was not a penny left when
the company went bankrupt, and authors wouldn't have
gotten a penny if it had not been for these two attorneys.
Anyone who helps writers deserves credit.
Sincerely,
New York City.

(Continued on Page 13)

New York City. (Continued on Page 13)

Published Monthly at 1837 Champa Street, Denver, Colorado, Founded, 1916. Willard E. Hawkins, Editor; John T. Bartlett, Business Manager. Associate editors: John T. Bartlett, Harry Adder, David Raffelock, Frank Clay Cross. Entered as second-class matter April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved. Subscription rates: \$2 per year, in advance; Canadian subscription, \$2.25; Foreign, \$2.50. Single copies, 20 cents. Advertising rates furnished on request.

THE AUTHOR & JOURNALIST

VOL. XXI. NO. 11

NOVEMBER 1936

PLAN YOUR WORK, THEN WORK YOUR PLAN!

. By CHARLES M. MARTIN



st

it

of y. ie

a

n

y

st

d

e

"Chuck" Martin

IT all dates back to nearly twenty years ago when a crew of fourteen treveling salesmen were ordered to to leave their territories and report to the Pittsburg office. It cost perhaps a thousand dollars to bring us in from the field, and "Doc" Runvan looked us all over and then spoke seven words

that have had a mighty influence on my life

"Plan your work, then . . . work your plan!"
His eyes traveled around from face to face as if to impress each representative, after which he told us to get back on our territories and sell more paint. For the next two years your humble competitor won the national championship, and I can prove it by Doc Runyan just in case you fellers sneer that I am boasting. By planning my work and then working my plan, I also hung up a record of \$21,000 worth of paint sold in one week.

While the "so what" is still curling the corners of your mouth, I'm following right through to tell you that there is little difference in the modus operandi between selling paints and selling stories. In either case, if you just go out in the field with a hit-or-miss program, your

"Chuck" Martin is one of the well-known names in the Western field. He keeps himself and two secretaries busy turning out magazine fiction and novels from the Chuck Martin "Rancho" at Oceanside, Calif. Among his published novels are "Gun Feud," "Grass for Water," "Left-handed Law," "Trigger Law," "Water Rights," "Boot Hell for Rustlers,"

pay checks are going to be few and far between. The world makes way for the man who knows where he is going, and how he is going to get there. All of which wind-jamming brings us right back to the business of writing and selling stories.

To give this article a "homey" atmosphere, consider some of the editors with whom you do business, or would like to. Rogers Terrill of Popular Publications; Leo Margulies of Standard; West Peterson of Dell's; Roland Oliphant of Street & Smith; Harry Widmer of Magazine Publishers; Jack Byrne of Munsey's, or Fred Gardner. Each of these able editors knows exactly what he wants. Each of them has told us in plain words through the columns of THE AUTHOR & JOURNALIST. So what?

If Leo Margulies states that he wants short novelettes of seven thousand words, he is promptly flooded with yarns running nine and ten thousand. If Harry Widmer sends out a call for shorts up to 4500 words, he receives a load of masterpieces running five and six thousand. Oh yeah . . . ? and So what right back at yuh!

Plan your work, then work your plan!

Make up a Work Chart before you start to write the story. I can't see that it matters much whether you pick your characters first, or outline the plot. Don't forget that the world makes way for the man who knows where he is going, if for no other reason than that he has a definite objective. Delineate your characters and get acquainted with them before

you send them out to work for you. Study their mannerisms, and find out about their reactions. Then make a skeleton synopsis and put the characters where they naturally belong.

Too much trouble? Not if you think in terms of sales. You can pay more bills with checks than you can with all the genius and inspiration on God's footstool. It makes no difference whether you are planning a short-story, a novelette, or a 65,000-word book. If you want a smoothly flowing story based on continuity, instead of a jumble of connected incidents, you will learn to plan your work. It will also show that you are an honest craftsman who takes a pride in his work.

Because our A. & J. editor likes clinical examples, take for example the novel which appeared in the April All Western. "Fight Fire With Fire" is laid in the Arizona Strip near the Utah Border. That immediately suggests both outlaws and Mormons . . . and wild-horse bands. The cast of characters which is an integral part of the Work Chart reads something

like this.

WORK CHART

Charles M. Martin

A Western Novel. About 20,000 words. (10 Chapters.)

"FIGHT FIRE WITH FIRE" by Charles M. Martin

Cast of Characters:

MORMON TUCKER . . Owner of the M T horse ranch.

BETTY TUCKER . . His only daughter.

BRIGHAM SMITH . . Foreman, called DEACON. (A man of peace.)

EAGLE DUPREE . . Leader of the Horse-stealing outlaws.

HIP HIGH HARDY . . Gun-fighting outlaw. CANUCK AVERY . . His pard.

ROAMIN' REYNOLDS . . Hero. Signs on as

Gun-boss of the M T.

TEXAS JOE . . His pard. A sixteen-year-old range veteran.

Character delineation—ROAMING REYNOLDS

A cowboy gun-fighter who has worked Texas, Arizona, and Montana. Tall and slender. Broad shoulders. Blue eyes. Six feet even. 160 pounds. Straight mouth and lips. Carries one gun on right leg. Shoulder gun when needed.

"I let my guns do my talking!"

Hard, craggy face, except when he smiles. Tophand rigging and gear. Buckaroo by preference. Itching heel. Always wants to see what is on the other side of the hill. Sells his guns in the cause of Right, and never falls in love. Lives by the old code; places his shots where he calls 'em.

Plot Synopsis

Locale: Antelope Valley, Northern Arizona between the Vermillion Cliffs and the Grand Canyon.

Bad-land country that knows no law.

Mormon Tucker runs a horse spread and breaks half-breed mustangs for cattle work. Sells to the cattle outfits. Eagle Dupree has a hideout in Rainbow Canyon, and steals the M T blind. The Mormons are men of Peace, and Roaming Reynolds rescues Mormon Tucker; signing on as gun-boss of the M T to rid the range of rustlers.

Brigham Smith is in love with Betty Tucker. Texas Joe is a button wrangling the cavvy. Eagle Dupree always get what he wants and he wants Betty Tucker. The Deacon does not believe in firearms and gets shot trying to disarm Canuck Avery.

Roaming Reynolds starts in to clean up the outlaw gang by the simple and efficacious method of fighting fire with fire, reserving Eagle Dupree for the last. The climax comes when these two meet for showdown to determine who is the Gun-Boss of the Strip. After which Roamin' brings about an understanding between the Deacon and Betty Tucker, and rides over the hill with Texas Joe to find out what lies on the other side.

Although I have outlined only one character here, I always make complete character delineations of the entire cast. I also make a trip to cover the country again to refresh my memory, which is just another way of using perspiration instead of inspiration.

sti

th

SIT

va

H

ad

rel

pie

bo

tw

Co

on

SCI

wh

for

sto

sta

stu

ous

the

Th

diff

of

len

tha

typ

you

Every professional writer likes to see those little slips of green paper entitled: "Pay to the order of James Q. Author," but every so often you get another form of payment along with it that makes you happy and eager to work your head off for the man who wrote it.

"You've done a swell job of work here, feller," he says. "That's one of the best yarns I've bought this year. Keep it up, cowboy, and

we will do lots of business!"

The hell you don't like it, Big Shot! I've been in this game fifteen years, and I know a lot of you by yore first handles. And before I coil my twine and ride to the chuck wagon for a bait of grub, I just want to repeat that the writer who consistently collects the important dinero, is that same perspiring jigger who . . . "Plans His Work, Then Works His Plan!"

BUNKUM

By ZENOBIA CRUTCHER FEINEMAN

A friend and I collaborate. The poems that we write are great. This is the way we operate.

To think, you know is antebellum. I know some words and she can spellum. We make them rhyme and then we sellum. ist

e-

nn-

es

T

le

ty

18

st.

W-

p.

ne

er

2-

0

у,

n

se

ie

n

it

11

e.

25

d

re

t

I

r

e

t

WHAT CAN PULP WRITERS GET OUT OF HOLLYWOOD?

By HOMER KING GORDON



Homer King Gordon

THERE is plenty of gold in Hollywood. I went out there about three years ago after having several hundred yarns published in various magazines and thought I would find it lying in the streets. It's there all right, but I discovered that it took a specialized knowledge of Holly-

wood mining methods to pry nuggets out of the studio mountains.

In the first place, studios buy only the stories they want to buy. Every producer, from the smallest independent to the largest major, has various stars or featured players under contract. He advertises these players, perhaps a year in advance, in a number of pictures and tells his releasing exchanges to go ahead and sell their pictures. Usually he does not have stories bought for these stars. Perhaps he has one or two, but his units usually run in higher figures. Consequently, when he sells six pictures and has only two stories bought, there is a frantic scramble for story material. Stories are bought which fit one star, not two or three. He buys for one star. The others are added after the story is bought.

Any pulp writer can find out the names of stars and featured players under contract to any studio by going to any theatre owner and asking to see the press book issued to him by the various studios.

Look them over, as I did, and you will discover that each studio has about the same types, the pert young gal, the cocky, hard-fisted guy, the somber-eyed emotional heroine, and the rest. Their names and physical dimensions may be different, but a story written for and about one of them, if it misses in one studio, has an excellent chance in the next one.

But I found out that the story idea is a cloth that must be tailored to fit a particular star or type of star. It cannot be just a good suit which you hope the studio will find someone it will fit. 'Homer King Gordon, former pulp writer, wrote this in The Author & Journalist office on his way east from three years among the Hollywood studios. During that period he piled up screen credits for numerous photoplays, including, 'Sally of Show Alley, 'Judgment Book,' Fighting Rookie, 'Kentucky Blue Streak, 'Frank Merriwell,' 'Calling All Cars,' 'Devil's Hornpipe,' and numerous others. He is under contract to BJS Pictures and C. C. Burr, independent producers.

They have players they are trying to clothe and are not buying just good stories in general with the idea that later they might need such a story.

And in my experience, despite rumors to the contrary, there is not a studio in Hollywood that will not welcome a story if it fits a star they have under contract, even if there are a few stories ahead of schedule.

But to interest them such a story must be in a form that they recognize as professional. I found that a manuscript from twenty to forty pages of narrative, third person, has the best chance of thorough consideration. Bind this manuscript in a plain cover. At least six such copies of the manuscript should be made, if you are sending it to an agent, as copies are submitted to several studios at the same time. In addition, I have found it wise to make a halfpage synopsis of the story as a preface to the manuscript itself.

The story as thus submitted differs in style from the magazine novelette or short-story. In a magazine story you can say that the hero is brave, brash and handsome, and the reader will accept your characterization. In a picture-story original, the hero must be introduced through the eye of the camera, actually proving to the camera that he is brave, brash, and handsome.

Dialogue that has carried many a story over dull spots and explained many a plot situation must be eliminated in the screen story treatment. If dialogue is put into a screen offering it must be short, and add something to the story more than just a bit of explanation.

The story must be good red meat, trimmed with just enough parsley to make it look appetizing. Small scenes of clever business, described with a minimum of dialogue, have sold more original screen stories than all the ponderous plots that have been written; but the idea that can be put in a half-page synopsis must be behind it.

The third and most important A B C of selling a story to one of the studios is the way in which it is presented to them. I do not believe it can be done in person, no matter how many magazine stories the author has written. Stu-

C

h

T

0

sp

ho

he

ca

ro

fo

fr

no

m

Y

ve

be

W

Y

in

SCI

wi

pic

of

her

bu tha

Ev

ena

dios buy stories from reputable agents. I know any number of producers and yet my contacts

with them have been purely social.

There is a routine in a studio that nothing short of a miracle will ever eliminate. My first job in Hollywood was to sell my story to an He in turn sold it where he was known, where his judgment was respected, and where he was received with confidence. Good agents have to be sold. The story must sell itself to them.

But when that is done, the agent, interested not only in ten per cent on that one story, but possibly a regular income, is in a position, and can sell the author along with the story for one of those gold nuggets that is the dream of every

writer.

The A B C is simple. Write a story around one star.

Tell it as through the eye of a deaf-and-dumb camera, or at least one that says very little.

And give it to an agent who is reputable and

believes in you.

Of course you can go to Hollywood as I did and quit writing magazine fiction for a few years. If you are able to support yourself over that period it is possible that you can find a studio job.

However, if you do, it is wise to consider

these facts:

There are about ten writers in Hollywood—experienced writers with screen credits for original material and screen-play treatments and continuities—for every assignment open.

The first question asked in a studio is about previous screen credits. Magazine fiction, books, and other material written do not count. Paying from \$500 to \$2500 a week or more, the major studios want a background of screen-

writing experience.

In the independent picture field, the competition is even more intense. Independent producers want a screen story completed and ready for the camera for from \$350 to \$500. That very often includes the cost of the original story. They cannot afford to take a chance and waste even one week's salary.

The experienced writer always gets the assignment, even if they know he has never done anything worth putting on the screen. When his script is delivered, there is a series of conferences. The director, the producer, a gag writer, and the entire office force go into huddle. The shooting script comes out of it.

In this bracket of independents I list those producers who make pictures for less than \$20,000. The others, for the purpose of this article, may be considered as major producers.

How does a writer get screen credits and

experience?

By writing a story that a producer will buy and being sold with the story as a junior writer, to help an experienced one put it into a screen continuity. Major studies call such writers juniors until they prove their ability. Of course, a friend, or a relative with a pull, or the well-known miracle, might get a writer an assignment, but Hollywood miracles are overexaggerated.

There is a market for old published novelettes but it is not worth following up, in my own experience. Pulp magazine novelettes do not interest major studios because very few of them are written around one star, and in the style

studios want.

Producers of action and Western pictures buy them, but for a song. Good Westerns for wellknown stars are bought for less than a hundred dollars in the independent field, and then are entirely rewritten.

For that reason, I have found that it is not enough to submit a duplicate of a magazine story to one of the studios or an agent. Boiled down, I know my own novelettes are about seventy-five per cent dialogue and explanation. The studios want seventy-five per cent story situations, described as they are acted out and revealing story development and character.

How did I get my first story credit?

I sat around Hollywood with a smug expression, mixed with hope and despair, until I sold an agent on my ability to write fiction. He decided that if I ever got a chance I could write for the screen. One day a producer called him up. He had a star. He had a budget okayed, he had money for a production, but he had no story.

Could I provide him with one? I had exactly thirty minutes to get from my room to the studio, where I found the producer, the star, and the director waiting for me. I told them

I had just the story they wanted.

Fortunately, I did have a story idea. From that cloth, I cut out a pattern and made a suit for that star. They were desperate, and even if my verbal outline was bad, they had to take a chance. I was commissioned to put my verbal cloudburst into words on paper. They bought the story and I was put on as a junior writer to help an old timer write the screen treatment.

But if I had known then what I know now, I would never have gone to Hollywood and wasted many months traveling from one studio to another. I would have had the story already written, and instead of the few dollars I got out of it after weeks of work, I would have sold the same story, through the same agent, to one of the gold mines in the Hollywood mountains.

There's gold there if you have the writing experience and ability and know how to go

after it.

n

f

n

n

n

e

y

CHARACTERS OR ROBOTS

By MARIA MORAVSKY



Maria Moravsky

THE trouble with an average writer is that he dominates his characters too much. He creates problems for them, and forces them to solve these problems in his own pet way. This brings from the editors that dreaded word of criticism:

"Unconvincing."

This could not happen if the writer had more consideration for his characters' feelings. But have they any feelings? In many cases, they are just robots, without a will of their own. The writer does not even know how they look. Or else he makes them all look like so many spiritual N-tuplets.

How many times have-you met with the description: "His six feet of clean American manhood." How many times have you met the heroine with golden hair and blue eyes, who came "just up to his heart,"—meaning a midget robot? I want to give you a few tested recipes for making your characters live.

Imagine a thief who stole something valuable from you. Not some time ago, not last year, not even yesterday. But now. This very minute. You are terribly wrought up about it. You certainly want the rascal to be caught.

You telephone the police, and give them a very detailed description of the thief. Remember, you saw him while he was stealing, but were unable to stop him. You heard his voice. You saw his every move, while you sat there, in your study, bound and gagged. Your description of the thief, besides being accurate, will be tinged with indignation.

That's just what you want—your villain depicted in an accurate yet emotional way.

The best way to stimulate your description of a loved one is to imagine that you have lost her. You are advertising in the missing persons bureau. Your advertisement costs really more than you can afford. Every word counts. Every word must be vivid and precise, to enable locating her. Ask yourself:

"If I read such an advertisement, could I

Maria Moravsky, contributor to numerous magazines, including The Atlantic Monthly, Harper's, Life, Vanity Fair, The New Masses, many of the pulps, and author of "The Bird of Fire," novel published by Crowell, was born in Russia and learned to write in English after coming to America. She has appeared previously in The Author & Journalist.

recognize the missing person, meeting her on the street?" If not, your characterization is very likely to be a washout.

Now file a description of a chorus girl aspiring to join the follies. You are only a secretary there. Her picture does not do her justice. You are head over heels in love with her. So you are trying to describe her so well that she will secure the job. A description of the heroine from the lover's viewpoint.

Now, suppose you are blind. The only way you can tell people is by their voices. Well, perhaps you have a keenly developed sense of smell and touch, compensating you for the loss of vision. Then—describe the heroine just from the point of view of a blind person, and see how vivid she will become, after you add to it a color description.

There are dozens of ways to make your characters real, and these are only a few of them. But the basic method is: Separate yourself from your character. Cut the strings by which he (or she) is bound to you—imagine him as a personality apart, an independent being with whom you came in contact because of *his* will, not *yours*. Then he will live. And how! Even animals will all look different.

Here is a spaniel which is about to bite you. Here is his twin, which is about to lick your hand. Both looked alike in their kennel. But now, since it is urgent to know which is friendly and which vicious, you will take pains to differentiate between them. You are not going to spend your good money buying a pet which will aim at your throat.

In other words, creating your characters, you have to act. Act all the time in *their* drama not in yours. They create their own dramatic situations, and you are their puppet—for a while. Before you know it, they will grow so strong and alive that they will start bossing you.

You remember the play, "Seven Characters In Search of An Author"? All your characters should be in search of you.

When you have them going strong, you would not need to bother about inventing problems for them. They will create their own problems, and solve them in their own way. Don't supervise, unless they are absolutely out of bounds, threatening to break their necks before the ending of the story. On second thought, that should be the ending of the story—the moment when your hero has taken the

trend of the narrative in his own hands, and dramatically changes your preconceived ending.

I see them crowding around my typewriter. One fellow is lean and fidgety, complains that the click of the keys makes him nervous. That big broad lady in solid pink which accentuates her width, the one who always says "Oh, I'm so sensitive," told me just now that she objects to my typewriter being red. It spoils the harmony of her color scheme. Well, I like that! Her color scheme.

Here comes the thief who broke from jail

after my description put him there. Gosh, I'll have to finish this article before he strangles me.

HELP! HELP!

Here comes a policeman who looks like Chester Morris. Thanks, Chester! Are you sure those handcuffs are locked?

This is how you should see your characters to the point of hallucination. Then, you will land in good, big magazines—provided they do not put you in the insane asylum first.

IDEAS HAVE LONG TAILS

By F. EMERSON ANDREWS

Mr. Andrews is manager of publications for the Russell Sage Foundation. His work has appeared in Atlantic Monthly, The New Yorker, North American Review, Dial, Virginia Quarterly Review, New York Times, and other periodicals.



F. Emerson Andrews

ONE coldish afternoon I sat at my desk in that miserable state of having finished one manuscript and hating to begin another. An idea popped upnot a new idea, but one you have perhaps had yourself at some time. It was this. Presumably we count by tens just because we happen-

ed to have ten fingers to count on; what would happen if one invented two more numerals and counted by dozens?

That evening my Severest Critic viewed my desk covered with scribbled figures, and not a single typed word to show for the day. She was pretty scornful. In vain I insisted that this was a real idea, and not just play. Who, she pointed out with convincing logic, who would ever be interested in figures, no matter what they did?

I was driven to a rash retort—that I would do an article on this subject, and an editor would buy it.

Painstakingly, I did the article. Then I wore out THE AUTHOR & JOURNALIST Quarterly Market Guide trying to discover an editor who might conceivably be interested. At last I picked on the Scientific American as the least hopeless, and sent the manuscript off.

In a few days it was back with a long letter. The assistant editor had read it, and was personally interested. But it was a subject they could not hope to present even to their special

group of readers. Here I was, a mathematician (I later told the editor what a mistake that idea was) with a life interest (it had been two months) in a specialized mathematical subject, whereas this idea, if it was to get across at all, needed, not an expert mathematician, but "a darb of a writer."

That letter, meant in such a kindly spirit, was to me a rag of reddest hue. In the frenzy it inspired I did that article over three separate times, using every stratagem I knew to keep it simple and make it exciting. Then, after several vain alarums and excursions, I sent it, of all places, to the *Atlantic*.

One morning back came a thin envelope containing a surprising letter. "This is as ingenious a paper," it began, "as we have had the pleasure of reading in many a day . . . But there were still doubts about reader-interest." Finally, at Mr. Sedgwick's suggestion, we ran in an italic paragraph, where the article grew a little more complicated, warning off the non-mathematical reader.

The article was published under the title "An Excursion in Numbers" in the October, 1934, Atlantic Monthly. The check was shoved under the nose of Severest Critic. There the story might have ended, but it refused to end.

The piece was not on the stands two days before both the Atlantic and I began to be deluged with letters. They came from professors, stock brokers, a captain in the Navy, a planter in Hawaii, engineers, architects, John and Johanna Citizen. Some of these writers had always been interested in that particular idea, and found this new explanation entrancing. To others it was entirely novel, and usually either an impiety to be rigorously suppressed, or a Cause worthy of a new crusade.

The deluge had two immediate effects. It

convinced the Atlantic that even mathematics could be made interesting, and resulted in orders for two further articles which were published within the year. Secondly, it tipped me off to the possibility of a market for a more thorough treatment of the idea in book form.

No writer needs be told that I had gathered a vast amount of unused background material before I could begin to compress a new mathematical system into a brief article. (It is a pretty good rule that the greater the compression, the more background material one needs.) So it was no large task to rework this background into logical chapter development. In a very brief time, the book manuscript was completed.

I sent it off with some confidence to a publishing house with which I have close acquaintance. In two weeks it came back, turned down flat. A nice book, but who could be got to buy it? So I took it to another house where I knew

nobody.

After a long delay a letter came asking me to drop in to see them. When I dropped, I took along a fat sampling of the *Atlantic* mail. In half an hour a regular contract was signed, and a few months later the book was published. ("New Numbers," published September, 1935, by Harcourt, Brace and Co.)

The book has already had some very pleasant reviews, though it will scarcely turn out a best seller. Strangely enough, the reviews have often stressed the "literary" rather than the mathematical features of "New Numbers." The New York Times speaks of its "Whimsical humor and literary charm." And, as an odd place for literary comment, the Journal of Accountancy review insists that it is "infinitely better written than most novels." These comments I read with much humility, for no literary work of mine has ever called them forth; only this mathematical treatise!

The story does not end there. It is too early to say it has an end. Recent developments have included having the book used in a school in New Jersey and made the subject of a lit'ry society meeting in San Francisco. Faber and Faber, the London publishers, have just cabled for British rights on a special edition to be set up and published in England. And this success in popularizing so forbidding a subject as mathematics has led to a most promising assignment in popularizing an entirely different subject.

No one is quite so amazed as I that this "unmarketable" idea has grown into three Atlantic articles and an American and a British book. Perhaps there's a moral. Maybe it's a cynical one—success comes readily only in a field you don't care about. Or perhaps the moral is more elevating—it's all in the follow-through! But good ideas have long tails. When you have trapped one, don't let go until you see just how long the tail is; anything may be attached to it!

AN ANSWER NEVER MADE

By CATHERINE CATE COBLENTZ

You'd like to write a book? Ah, yes? So many friends have told you that you should? Just how to do it then?

Well, let me see.

First cancel lunch and bridge and every tea.
You must give up all shopping in the stores,
And friendships, too, (except in your Memoirs).
Work—oh, not the easy tasks you know,
But toil till midnight when the words won't flow,
And go to bed and take your chapter, too,
Nor wait for dawn before you start anew.
Work—turn your tiny heart right inside-out,
And brain, too, if you have one, which you'll doubt.
Peruse the biggest tomes upon the shelf,
And never dream of fame, or shining pelf.
Let your complexion go, your lovely wave,
For hours spent on such things you must save.

You'd like to write a book? You think you could? I wish you'd start then, yes, I wish you would!

DARINGLY NEW!

(A play in one act, two scenes and one sniffle)

. . . By STAN BLAKESLEE



(Office of Hotel Caution. Mr. Editor, the manager, is seated at his desk. Clarence Mucilage, head chef, enters. He is agitated.)

MUCILAGE

Wordy Scripscrap, the new cook in kitchen three, has a different recipe for a stew he wants to try out. What'll I do?

EDITOR

Fire him! Wait! Who hired him?

MUCY

I dunno. I thought you did.

EDITOR

Nonsense! You know I never hire anybody until they've been employed here. Scripscrap! Hm-m-m. Was his mother's uncle ever bitten by a Tasmanian Devil?

MUCY

No. His mother didn't have an uncle.

EDITOR

Hm-m-m. That's bad! (Doubtfully) We-e-el, now that he's in we'll try him out, I guess. But about this new stew thing. I think I'd better talk to him. (They exit)

(Kitchen number three. Editor enters and walks over to Wordy Scripscrap, who is working at stove)

EDITOR

Well, young fellow, Mucilage tells me that you have a new stew you'd like to try out. Now we like new things. In principle, you know. But our patrons

have delicate stomachs. We have to be very careful. My grandfather served a new stew once, and next winter the water froze on the lakes when it got below zero.

SCRIPSCRAP

I believe they would appreciate a change, sir. Their stomachs too.

EDITOR

Well, I dunno. I'm afraid to risk it. (He paces nervously back and forth for a minute. Suddenly snaps his fingers)

All right. I'll take a chance. Maybe they'll call me a new Columbus. Here, hand me that old cook book. I'll stay here and supervise this thing. Now you go right ahead, my boy, while I watch.

(Scripscrap starts the stew)

EDITOR

Careful there, cook! Wait a minute. Let's look in the book. That new bunch of ideas. H-m-m. Not in the book. Better not use them. And the fire—let's see what the book says—Not too high—not too low. Better turn the fire down a little. No, don't put that in first. The book says that goes in third. No, no. Not so much of that. And—Hey! Wait! Wait! That's too strong for their stomachs.

Now a spoonful of suspense. And that bunch of incidents. Now a couple of situations and that slice of climax. Now plenty of this mild syrup. They like it sweet, you know. Yes, you can put a little of that in for roughage.

No, no! Use a short knife for that. The book says so plainly.

SCRIP

How about a coined word?

EDITOR

Well, a touch of it. Rub a small one around the edge of the kettle—but don't put it in the stew.

Now let's see. Have you got the right number of commas, semi-colons, colons, etc? Careful there—I think you have an extra dash. Ah, good! Good! I think that's just about right.

And now—he, he!—let's put in one little extra period. Just to be devilish. He, he! Got to be different, you know. But wait!

SCRIP

It's in.

EDITOR

Well, all right. Whew! I hope their stomachs can stand it.

SCRIP

I heard them grumbling about the same old flavor.

EDITOR

Nonsense! They didn't mean it. Best to be safe with what they're used to. But that extra period—Oh well, let it go. Maybe they won't notice it. We've got to be careful in this hotel.

Well, well, cook, (rubbing his hands) I hope they'll like your new stew.

(Editor exits in cloud of worry and fear)

THE END

WRITING NEWSPAPER INTERVIEWS

By GARLAND SMITH

BELIEVING that there must be other hack writers like myself (we may as well call a spade a spade and be done with it) who have had no scholastic training in writing, but simply plunged in and did it as best they could, it occurs to me that an account of some actual experiences of my own in getting started as a free-lance newspaper feature writer may be helpful to my fellow-strugglers.

I began by sending feature stories by mail to one of the leading newspapers in my home state in the South, which made a specialty of original features for its Sunday magazine. Encouraged by some success with these, I decided to venture to New York to seek my fortune.

Shortly before going there, I had met the novelist John Cowper Powys on the occasion of a lecture in my town. His "Wolf Solent" had just come out, and had made a big hit. I felt that if I could get an interview with Mr. Powys, I would have an entering wedge for the work I wanted.

His kindness and sympathy for a quaking novice made things as easy for me as possible. I produced an article of some 1800 words, and started on my rounds in search of a market.

It took about six weeks to find one—six weeks of constant effort and disappointment. So much has to be taken into account in trying to place free-lance material—the policies and current requirements of the newspapers, the timeliness and importance of the subject, and so on. Even when you are on the spot, and can take your manuscripts around in person, you are almost certain to spend much time in fruitless efforts before getting your first "break."

Not realizing at first how important it is to make a study of the various newspapers in order to see which of them use the sort of material you have to offer, I went to all sorts of impossible places. At last, a suggestion from one of the editors I approached sent me to the *Brooklyn Eagle*; and there I sold my article to the editor of the Sunday Magazine, and got an assignment for five more on the same order.

Of course it is best to get a definite assignment from a paper, if possible, before you ask anyone for an interview. This is not absolutely necessary, as I found from my success in selling the interview with Mr. Powys; but it was just a chance that I should have happened to meet

such a well-known author at the very time of the publication of his best-selling book, when he was almost certain to make good "copy." For all my other interviews and personality sketches, I obtained the editor's approval beforehand, submitting a tentative list of people whom I thought would make good subjects, and having the editor check off the ones in whom he was interested.

After Mr. Powys, my subjects for the *Eagle* included the poets Edward Davison and Alfred Kreymborg, the celebrated painter George Luks, the novelists Evelyn Scott and Isa Glenn, Henry Luce, the editor of *Time*, Christopher Morley, Walter Lippmann, and Rudy Vallee.

I shall never forget the trepidation with which I approached my first "prospects." It took much more nerve than was natural to me to breeze into their abodes and try to simulate the aplomb of an experienced interviewer.

What should I say—what questions should I ask—how should I go about acquiring enough material from a brief encounter with a stranger to write the sort of an article my editor wanted? Should I take a note-book and jot down the high lights of the conversation? Should I guide the talk along a definite groove, or trust to luck and my good angel?

I finally decided on the latter course, sans note-book, as being the line of least resistance for me; and I managed to put up a fairly bold front and to turn in articles which were satisfactory to the editor. The first half-dozen assignments led to more, so that I can speak now from a rather wide experience in interviewing. It is from this experience that I have tried to assemble a few helpful hints.

The first thing I would say is: Get as much "background" as you can about your interviewee before you go to see him.

When you have familiarized yourself as far as possible with your subject's special claims to celebrity, it is a good idea to jot down and memorize a few leads for your interview: topics on which you would like to draw him out, and questions you would like to have him answer. However, any outline planned beforehand for an interview must be very, very elastic. Some of the most entertaining interviews, for both writer and reader, have followed no set plan at

all. The spontaneous give-and-take of conversation has led to all sorts of colorful outpour-

ings from the "prospect."

I think it is best not to have a notebook and pencil in sight when you start on an interview. These implements are apt to have a chilling effect on even the most garrulous subject. If it is necessary to make a note of an important name or date, or to refer to headings you have made, do it as quickly and unobtrusively as possible, and then lay your notebook aside.

Sometimes an interview has to be considerably padded in order to make it fill the required space. For instance, I was once asked by an editor to get a story from a certain professor of psychology who had been quoted in the newspapers as saying that the so-called "lie-detector" sometimes used in criminal trials was a humbug.

I had to build a full-page Sunday magazine article—at least five typewritten pages—on that slight foundation. I didn't realize what a task it would be until I had bearded the professor in his den—otherwise his psychological laboratory—and tried to draw him out. Then I found that all he had to say on the subject would fill not more than two pages at most. And he positively declined to be quoted on any other subject in the same article as the one about the liedetector, which he considered sensational and unworthy of serious attention.

It was up to me to do some vigorous inflating. After laying on all the local color I could possibly find excuse for about the professor's laboratory, and bringing in all the parenthetical items that tact would permit about his appearance and personality, there were still two pages

to go.

I went to the Reference Librarian in the college library and told her of my quandary. Where could I find something—anything—about lie-

detectors?

She consulted the Readers' Guide to Periodical Literature, fished out two references to magazines that contained articles on the subject, and got the magazines for me from the files in the library.

Those magazines saved the day. They had just what I needed to give life to my story—"human interest" items. There were accounts of criminal cases in which the lie-detector had been used; testimonials to its efficiency from criminologists who were enthusiastic believers in it; allusions to other would-be "lie-detectors," such as certain drugs, with descriptions of their effects. I filled out my five pages triumphantly, taking care to tie up the extraneous material with my professor. "As Professor Blank points out, this theory is unsound"; "Professor Blank voices the opinion of the most reputable psychologists when he says

that this hope is not likely to be realized," and so on.

I was really proud of myself—quantitatively, not qualitatively, as Professor Blank would put it—for filling those pages. It seemed utterly

impossible at first.

In connection with this particular interview, I should like to mention how much it helps in a difficult assignment if you can once get your opening paragraph to suit you. A good "lead" seems to have a magical effect. It literally leads you on and on to the completion of your article, no matter how hopelessly devoid of ideas you may have been at the start.

For my lie-detector story I happened to think of the old copy-book maxim, "Be sure your sin will find you out." This made a suggestive opening, leading on in the first paragraph to an allusion to psychoanalysis, and thence to the

particular subject of the sketch.

One way of getting up an interesting sketch, I have found, consists in gossiping about the stage-setting—about the surroundings, in home or office or studio, of the person you are interviewing—or about the preliminaries of your

meeting with him.

One of my most successful sketches, from the standpoint of editorial satisfaction, was of Rudy Vallee. In this instance, I had only a dozen words or so with the subject himself; I found it impossible to get hold of him for more than that. But I wrote a breezy account of the difficulties I met in waylaying the great man (this was when Rudy was at the zenith of his popularity) and filled out my required space with a rehash of printed material furnished me by his press agent; and my editor said the sketch was "swell." This is by way of suggestion for young celebrity-chasers when their quarry proves particularly elusive.

To give an instance of the way in which a good lead will sometimes crop up in the course of an interview, fairly clamoring to start your sketch, I will quote these staggering statements: "The chances for prohibition repeal in the United States were more than nine billion to one after the first twelve states had voted on the question; and Roosevelt stood nine thousand chances to one of being elected president."

I was interviewing a professor of mathematics who had leaped into national fame through a series of experiments he was conducting on the laws of probability. In the course of the talk, he mentioned that he had worked out the above statistics on the basis of the preliminary polls in The Literary Digest; and there was my lead, all ready to my hand. It was striking, sensational, "snappy"—just the sort of tidbit to tempt those lazy Sunday readers and make them want more.

A word, in closing, as to style. Generally speaking, for the newspaper magazine sections you can be informal to the verge of chattinessor beyond. The lighter the touch, the better. If you have a very dignified or weighty subject (and this does happen occasionally) you will naturally modify your style accordingly. A good admonition to remember is the old gag

that used to go the rounds in my childhood: "Be sharp, be natural, never be flat."

As to illustrative material for interviews and personality sketches, newspaper editors always want photographs of the subjects, and they generally expect you to furnish them. As a rule, you can obtain them easily from pressagents or publishers, or from the "interviewees" themselves.

THE PRAGMATIC POET TO HER LOVE

By SARAH HAMMOND KELLY

Come live with me and be my love, And I'll make graceful songs about it; I can't see why you disapprove, Or why you wave your arms and shout it.

You think our ardent love too fine For me to use as vulgar copy? My dear, at fifty cents a line One can't let sentiment get sloppy.

'Tis wiser far to kiss and tell, When there are bills demanding payment; To live on love is very well, But I desire both food and raiment.

Kiss me! and presently we'll dine, If I can soothe your foolish fancies, And make that kiss a lyric line To sell to Thrilling Love Romances!

CHECKS AND REJECTIONS-

APPRECIATION

Dear Willard E. Hawkins:

Dear Willard E. Hawkins:

May I congratulare you on your latest triumph in helping to clean up the situation in connection with the "slickers" in Hollywood and elsewhere?

In response to appeals from many sources, including the Will Hays office in Hollywood, I have made personal efforts to assist in ousting the fakers. The field is about cleaned up now. I shall not mention names; you and many victims know who is who.

If the public at large could see some of the people who have come to me and told of their experiences with the song rackets, copyright rackets, and so on, they would sit up and take notice. Old people, poor people, deluded people of all kinds, stripped of savings and borrowed money for exhorbitant fees—for no useful service.

There is a place for competent, honest literary advisors, critics and agents. But the faker is as undesirable a member of society as the quack doctor, the shyster lawyer or the fraudulent stock salesman. God knows, Los Angeles and Hollywood have had their share of all these. But the bad boys in the writing field are about cleared out of the territory.

the territory.

Every advertiser, every writer, and every student of writing owes much to you and Author and Journalist for your personal campaign at the cost of cash for rejected advertising.

Hollywood, Calif.

Sincerely yours, FREDERICK PALMER.

SQUEEZING THE BUCK TILL IT YODELS Or, How Much Is a Dollar's Worth?

Dear Editor:

I have just cracked a difficult market equivalent, though a daily, to a first-rate magazine. It is the eighty-ninth publication whose various and varying editors I have fooled with one or hundreds of my trash since turns

ing full-time freelance in '21. It is courteous, acknowledged receipt of MSS., doesn't insist on destroying 'em with paper clips or other instruments of revenge, and pays good rates on acceptance.

(Continued from Page 2)

But by accepting its check, its opus-on-back informs me, I not only acknowledge payment for article (s) covered but "hereby assign to" the publication "all of my interest in said article or articles, all copyrights thereon, all rights of renewal of copyrights and of obtaining additional copyrights." (Thus leaving even posterity flat on its back) its back.)

It reminds me of a similar check for 50 cents from a midwest agricultural monthly—as I recall, at least six months after its still-reputed "on acceptance," at half its still-asserted rates—which somewhat similarly compelled signing away my paltry brainchild's birthright. Similarly, Ye Ed. failed to specify WHICH manuscript was purchased, that sixteenth of a second being beyond him. One egg, out of thousands.

Will I have a sweet time or will I have a sweet time if and when I ever get around to making a book or books of my selected idiocies, including efforts in this daily, or any other possible re-use. Must a writer enter into years of correspondence, including that with heirs and assigns of defunct publications when, as and if located, attempting to obtain release of rights that never should have been taken from him, before he can combine his shorts into a volume, or even offer them to some benighted publisher?

Aren't "first serial rights" or, at most, "first North

lisher?
Aren't "first serial rights" or, at most, "first North American serial rights," all that most editors want, need, should demand or are even entitled to?
Why don't they require you, for their welcome pottage, to throw in, besides your (baby's) birthright, an 8-volume set of Jules Verne, including 'universal rights for eternity" to his masterpiece, "Around Your Three-Score-and-Ten on an Occasional Buck?"

Sincerely,
RAY W. FROHMAN.

Los Angeles.

A JUVENILE ARTICLE IDEA LIST

BY WILL HERMAN

Many readers who read Mr. Herman's arti-cle, "Does Juvenile Miscellany Pay?" in the August, 1936, issue, in which he repro-duced records showing how such writing paid him a worth-while income, came back with the comment: "It sounds very convincing, but where does he get all his ideas?" This article should help to answer the question.



Will Herman

CAN you write a straight English sentence? Do you know when to stick in a comma or a question mark and when to finish with a period? Can you paragraph? And can you read?

The answer being in the affirmative, and if you have a typewriter, you can write and sell juvenile articles. I know. With a high-school education and a typewriter, I've sold over a thousand juvenile articles in two years.

No fancy or slick writing. Straight English, commas, questions, periods, paragraphs—and another article! publications buy article material on anything of interest to youth-Nature, Science, History, Editorial, Biography, Make and Do, Religion, Travel, Miscel-

What is the difference between a planet and a star? What does the earth weigh? Why do one's eyes water? There's an article in every question. That stuff has been written before? Right—hundreds of times. And it will be written more hundreds of times—and after you and I are gone, they will keep writing and selling that same stuff.

You have your article idea. Get down to the library, grab the nearest science textbook, spend a half hour in gathering your information and write it. Just write it. Make it interesting. Remember, you're writing for youngsters-youngsters between seven and seventeen. Don't write down to them-and don't make it too difficult. Simply write in a free-and-easy style-almost conversational.

The difficulty isn't in writing it. The difficulty, for beginners, is in getting the idea matter. So, for your convenience, THE AUTHOR & JOURNALIST has had me draw up a suggestive list of ideas. Each idea, each title can be made the basis of a juvenile article-and can be sold!

What you do with these suggestions is up to you. You may use them as they are. They are your own. Write your articles about them. Or use them as the basis for ideas of your own.

NATURE

- Insect Inventions Wasps—the First Paper Makers Bird Tenement Houses
- 3.
- Nature Parents Bird Migrations
- Migrating Butterflies
 Where Do Butterflies Go In Winter?
 Pygmy Animals
 Birds vs. Airplanes
 Bible Animals

SCIENCE

- The Sun Family
 The Nearest Star
 Light Years
 How Old Is the Earth?
 Earth Movements
 From Whence Our Weather?
 Why Do We Blink?
 Another World—The Deep Sea
 Baby Planets
 The Oldest Trees

BIOGRAPHY

- Boone—Road Builder
 Washington—Engineer
 Helen Keller—Vision Without Sight
 John Thompson—U. S. Mail, Ski Express
 Alexander Selkirk—the Real Robinson Crusoe
 The Crippled Runner—Glenn Cunningham
 Samuel Mills—The Missionary Who Never
 Reached His Field
 Power Behind Washington—Robert Morris
 The Man Who Named the Flowers
 Samuel Plimsoil—the Man Behind His Mark

EDITORIAL

- Courage of "Retreat"
 The Way to Break a Habit
 Today's Heroes
 Jobs They Made!
 Curse of Smoking
 Does Study Ever End?
 Misers of Minutes
 Courtesy in the Great
 A Time Budget
 A Matter of Viewpoints

HISTORY

- How Scouting Reached America
 The "Thummel"
 The Gift From France
 When Our Grandparents Went to Church
 Oklahoma—City Built in a Day
 America's Lost Colony
 The "Walking Purchase"—William Penn
 The "Golden Spike"
 How Nome Was Saved From a Plague
 The Post-Office in Lincoln's Hat

- The Reformed Islands (Story of Pitcairn)
- 4.

- The Reformed Islands (Story of Pitcairn)
 Wonderlands of America
 Forests of Stone
 Topsy-Turvy Land (Malay Peninsula)
 The Breathing Island (Bogosloff)
 God-Made Bridges
 World's Most Wonderful Park—Yellowstone
 Greater Than Niagara—Yosemite Falls
 Crater Lake
- Crater Lake 10. Asphalt Museum (La Brea, Los Angeles, Cal.)

RELIGION

- Alexander Smith—Alias John Adams
 Aniwa's First Well
 The Story Behind "Pilgrim's Progress"
 The "Christ of the Andes"
 How Christianity Conquered Japan
 The "Cross" in Stamps
 Eliot's "Praying Indians"
 The Imprisoned Bible (Judson)
 John Williams' "Talking Chips"
 "Father Damien"

MAKE-AND-DO

- - Preserving Flowers Collecting Animal Tracks Identifying Birds

- Birds' Winter Food (How to Prepare) How to Make a Hectograph Starting Your Own Newspaper Aquatic Acrobatics Some Unusual Forfeits April Fool Fun Camera Fun

HOBBIES

Entire groups of associated articles can be written here. Groups of material like the "Young Hobbyist" can be sold in series form. Here individual articles are written on stamp collecting, coin collecting, scrapbooks, autographs, etc. A standard length should be adopted when writing in series—such as 700 words.

Individual hobbies, too, sell easily.

- Stamp Specializing
 Do You Have to Buy Stamps?
 A Camera Autograph Collection
 A "Statue Parade" (Snapshots of Statues)
- Stamp Stories The Amateur Magician

- Hikers' Hints
 Cocooning
 Your Own Butterfly Farm
 Your Own Weatherman

SEASONAL MATERIAL

The juvenile field is always waiting to absorb seasonal material. Games and stunts for Hallowe'en, the history of Thanksgiving, unusual customs of Christmas, and how New Year's Day is celebrated around the world are topics that find a ready sale. This material should be sent out six months before the holiday arrives. Following are some suggestions.

- 1. Fool's Day Fun (April Fool)
 2. Thoughts for the New Year
 3. Why "Mother's Day?" Ho
- How a Missionary Spends Christmas A Novel Hallowe'en Party
- A Novel Hallowe en Parry Flag Facts (Flag Day) Did You Know This About Washington? Why America Instead of Columbia (For Columbus Day) Birthday of Postage Stamp (For May)

MISCELLANEOUS

- Cold Light
- Airplane Markings
 Lands Beneath the Sea
 Mapping Our Dents
 Invisible Light

- Uncle Sam's Hiker's Map Glass Houses
- The Life-Boat of the Air (Parachute)
 The Biggest Ditch in the World
 How Come "Fahrenheit?"

Every suggestion here is the basis for an article. Every one of these articles can be sold. There are seventy to eighty juvenile Sunday School publica-tions. All of them need material. Should an article fail to sel! to one market, there are another twentyfive or thirty juvenile publications which use similar material. I have often sold material after twenty and more rejections!

Use THE AUTHOR & JOURNALIST'S juvenile list of publications to gather your markets. A letter inclosing postage will bring sample copies. Study them. Know which markets buy which material. It will save you stamps.

Articles range, remember, from 100 to 2000 words-with preference for the shorter lengths.

HY NOT SELL IN ENGLAND?

By STANLY FERBER

HAVE been told that American writers have little interest in the British market because they believe that it requires a special technique and specialized types of material. If so, then many writers are ignoring a profitable field merely because of a misapprehension. For there is very little difference between popular fiction appearing in American adult magazines and that published in England.

It may formerly have been true to some small degree that the English preferred more description and less dynamic action in their stories. However, even this difference is now disappearing, with the emergence of magazines like our pulps, such as Air Stories, and War Stories, advertising "thrilling, sensational, dramatic stories of daring on land, sea, and in the air."

On the other hand, the most popular type of English story is the feminine-interest domestic or love story, for which there is a large market. This kind of story has been and is identical in form and treatment with those published here. The manuscript that would be acceptable for All-Story or for Good Housekeeping would in all probability be acceptable in England.

Another thing that has been generally considered a stumbling-block is by no means serious. That is the matter of differences in idiom between the two countries. These differences are nowadays almost non-existent, or at least few and far between. If a story is good, its saying "radio" for "wireless" or "in the movies" for "on the films" will hardly hinder its acceptance. If the British editor wants the story he will be willing to strike out a phrase or two that might possibly jar his readers.

Another factor that has been over-rated as a source of difficulty is the factor of background. This depends on the individual story, which may be sent either in its original form, or in a revised version, with the setting altered. In most cases, this is unnecessary. It is, of course, always best to be as non-committal as possible, but an American background will hardly ever prejudice an English editor against a story. In many cases, he may welcome it, as providing an opportunity to furnish his readers variety. He may even feature the foreign atmosphere, as one editor did with a story of mine, subtitling it

quaintly, "Two American children at logger-heads."

Stories by American writers now receive more of a welcome in British editorial offices than ever before. Where England used to dominate American literature, the situation is now very nearly the reverse. Many influences have operated to make this so, including that of Hollywood, but the main cause is, simply, that more good work is being written in America than abroad.

A recent issue of *The Novel Magazine*, for instance, contained stories by Edith Wharton, Ben Ames Williams, and Rita Weiman. All three of these stories might have, and probably did, appear word for word in American magazines.

It is possible to send a copy of a story to an English magazine at the same time that the story is being submitted here, provided that one manuscript is marked "British Serial Rights" and the other "American Serial Rights." Most British magazines will buy both unpublished stories and stories that have appeared in American magazines. They offer a remunerative field for additional rights to manuscripts and for the marketing of stories which for one reason or another have not found a sale here.

A difficulty that can easily be overrated is that of enclosing return postage with manuscripts. First of all, you can buy international postage coupons at almost any post office. This brings results, but a more convenient and less expensive method is to use English stamps. These may be procured either from a stamp dealer in your community, or by asking for part of your first remittance from England in stamps, or by sending an international postal money order to the Postmaster General in London, and receiving full value in English stamps. The rate of postage from England is one-and-halfpence for the first ounce, and a penny for each additional ounce.

Here are some of the leading publications in Britain. They represent only a small section of the market opportunities open to American writers, but they will at least furnish a start.

BRITISH PUBLISHERS AND SYNDICATES

AMALGAMATED PRESS, LTD., Fleetway House, Farringdon Street, London, E. C. 4. Uses dramatic action stories, serials, humorous sketches, juveniles, etc., but its chief need is for love stories of 3000 to 6000 words. Manuscripts may be sent to the editorial director or to the editors of individual magazines, some of which are:

Answers, using short stories, 2000 words; articles of dramatic interest, 300 to 1400 words; and tensely dramatic serials, in installments of 5000-6000 words.

Argosy, a magazine of high-standard stories and verse, mostly by big-name authors.

Corner Magazine, using vigorous action stories, 1500-6000 words; novelettes of 15,000-20,000 words.

Home Companion, simple domestic interest love stories, 4000 words; articles, 500 to 1000 words; serials, installments of 4000-5000 words.

Red Magazine, of which each issue contains nine or ten stories, preferably about 3000-5000 words, with feminine interest, but no sex or morbidity; also long stories and serials; humorous verse.

Story-Teller, uses short stories, all lengths, also novelettes of 15,000-20,000 words; prefers big names, but friendly to new writers.

Woman's Companion, a magazine appealing to married women, using stories of married life, 3000 and 7000 words; articles; fifteen-installment serials, first installment 6000 words, remainder 5000 each.

INTERNATIONAL LITERARY SERVICE, 4 Red Lion Court, Fleet Street, London, E. C. 4. Buys published fiction for newspaper reprinting; best length, 3000 words. Send printed cuttings.

LONDON INTERNATIONAL PRESS, 4 Carmelite Street, London, E. C. 4. Surprise-ending short-stories, with dynamic interest. Authoritative articles; serials; biography.

GEORGE NEWNES, LTD., 8-11 Southampton Street, Strand, London, W. C. 2. Publishers of:

Air Stories, and War Stories, both using sensational interest action stories; best length, about 5000 words.

Grand Magazine, short stories, 2000-6000 words; cordial to new writers.

London Opinion, humorous, surprise-ending stories and sketches, 1000-1500 words.

Strand Magazine, lightly written short-stories, 3000-7000 words, well plotted; also novel articles of general interest.

Newspaper Features, Ltd., 23 Fleet Street, London, E. C. 4. Buys all rights to love stories, 3000 words.

C. ARTHUR PEARSON, LTD., 18 Henrietta Street, London, W. C. 2. Publishes:

Home Notes, using love stories, 2500-3500 words; dramatic serials, but not sensational, 40,000-60,000 words.

Novel Magazine, publishing a large number of short-stories, of all lengths, with human interest; also verse.

Pearson's Weekly, dramatic stories, about 2000 words; articles; verse.

Woman's Friend, using short stories, 2000-5000 words, feminine interest; articles.

THOMSON-LENG PUBLICATIONS, Courier Place, Dundee, Scotland. Publish:

Adventure, action stories, 6000-7000 words; serials, and series.

My Weekly, using family-interest serials, 60,000-80,000 words; love stories, 1500-4000 words.

Red Letter, stories with love interest, 3000-4000 words; short articles, 200-1000 words, on matters of feminine interest; mystery or love serials, 60,000-80,000 words. (Submit only opening installment and synopsis.)

Weekly Welcome, a family magazine using love stories, well-plotted, 3000-4000 words; serials in installments of 6000-7000 words.

THE AUTHOR AND JOURNALIST'S ANNUAL

HANDY MARKET LIST OF BOOK PUBLISHERS

NOVEMBER, 1936

This directory of American book publishers is brought up to date and published annually. Information given includes names of firms, addresses, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. "Vanity publishers"—that is, racketeer concerns that publish at author's expense, without regard to merit of material—have been excluded. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.

Abingdon Press (The), 150 5th Ave., New York. (50 titles early.) Religious, ethical, church school books; religious edution texts; history, hymnody, philosophy. Juvenile fiction and on-fiction. Royalties. John W. Langdale.

Algonquin Publishing Co., 386 Fourth Ave., New York. Divion of Wm. H. Wise & Co. Juvenile reprints. No new matesion of Wm rial wanted.

Allyn and Bacon, 50 Beacon St., Boston. (35 titles yearly.) Textbooks for high schools and junior high schools. Royalties. Paul V. Bacon, editor-in-chief.

American Academy of Political and Social Science, 3457 Walnut St., Philadelphia. Works on political and social science.

American Baptist Publication Society (The), 1701 Chestnut St., Philadelphia. (See The Judson Press.)

American Book Company, 88 Lexington Ave., New York. (150 200 titles yearly.) School and college textbooks. Royalties.

American Library Association, 520 N. Michigan Ave., Chicago. (20 to 30 titles yearly.) Bibliographies, reading courses, books on all aspects and types of library service. Does not invite general submissions. Royalties. E. O. Fontaine.

American Photographic Publishing Co., 428 Newbury St., Boston, (3 to 5 titles yearly.) Technical and educational books on photography, photo engraving. Preliminary correspondence secsary. Outright purchase; occasionally royalties. Frank R.

American Tract Society, 7 West 45th St., New York. Religious books, translations, reprints (50,000-60,000); tracts (1000-1500 words). Royalties, outright purchase, frequently author's expense. Edwin Noah Hardy, Dr. E. N. Hardy.

Anderson (The W. H.) Co., 524 Main St., Cincinnati, O. (12 titles yearly.) Law books. Royalties. George C. Trautwein.

Antioch Press (The), Yellow Springs, Ohio. (Up to 12 titles yearly.) Textbooks, translations, essays, reprints of poetry, drama. Rarely, juvenile non-fiction. Royalties, occasionally author's expense. Walter Kahoe.

thor's expense. Walter Kahoe.

Appleton-Century Co. (D.), Inc., 35 W. 32nd St., New York. (235 titles yearly.) Novels. Non-fiction; biography, autobiography, memoirs, books on psychology, sociology, journalism, history. Juveniles; books for older boys and girls. Hymn books; books dealing with the drama; travel books. Textbooks. Royalties; occasionally outright purchase. Trade publications: Francis G. Wickware, John L. B. Williams, C. Gibson Schaeffer, Eds. Educational Dept.; Dana H. Ferrin, editor-in-chief; Frederick S. Pease, Jr., Ed. Secondary school texts, Carl Van Ness. Hymn books, Caroline G. Parker. Medical, Ralph Steffens. Spanish, Juan Cabrera.

Arcadia House, 66 Fifth Ave., New York. Clean romantic ovels, 65,000 words. Royalties. Sam Curl.

Architectural Book Publishing Co., Inc., 112 W. 46th St., New York. (10 titles yearly.) Textbooks on architectural art, textiles, interior decoration. Technical works, translations, reference and standard works. Royalties, occasionally author's expense. Walter Frese.

Argus Books, Inc., 333 S. Dearborn St., Chicago. (5 to 10 titles yearly.) De luxe books. Ben Abramson. Does not solicit MSS.

Association Press, 347 Madison Ave., New York. (12 to 30 titles yearly.) Religious and inspirational books and pamphlets. Atlantic Monthly Press, 8 Arlington St., Boston. (30 titles yearly.) (Publishes with Little, Brown & Co.) Novels (50,000 to 200,000). Non-fiction; biography, history, essays, biology, inspirational books, Textbooks, short-stories, plays. Juvenile fiction and non-fiction, 10 years and older. Royalties. Edward Weeks.

Augustana Book Concern, Rock Island, Ill. (6 to 8 titles yearly.) Juvenile fiction and non-fiction (15,000 to 18,000 words), Christian background, ages 4 to 15; no fairy tales. Outright purchase. J. G. Youngquist, Gen'l Mgr.

Aurand Press, 500 N. 3rd St., Harrisburg, Pa. (4 to 6 titles yearly.) Local history and sociology books. Royalties, outright purchase. A. Monroe Aurand, Jr.

Authora Publications, Inc., 280 Badger St., Newark, N. J. Love, sex, mystery, western, novels, etc., (60,000 to 75,000) for circulating libraries. Send synopsis before submitting. Outright purchase. Philip Rose.

Baker (Walter H.) Company, Inc., 178 Tremont St., Boston. (150 titles yearly.) Plays, platform readings, material for entertainment. Special day programs for schools. Royalties or outright purchase.

Bancroft-Whitney Co., 200 McAllister St., San Francisco. (100 tles yearly.) Law books. Royalties, outright purchase, sometitles yearly.) Law bo

Bankers Publishing Co., 465 Main St., Cambridge, Mass. (4 titles yearly.) Banking and finance books. Keith F. Warren. Banks & Co., 911 Broadway, Albany, N. Y. Law books. Outright purchase or royalties.

Banks-Baldwin Law Publishing Co., 3730 Euclid Ave., Cleve-and, O. (15 to 50 titles yearly.) Law texts, state reports, etc. land, O. (15 to 50 Outright purchase.

Barnes (A. S.) Co., 67 W. 44th St., New York. (15 titles early.) Textbooks on physical education, health; works on issure, recreation; pageants, folk dancing, music, health, games, ovelties. Royalties. John Barnes Pratt, John Lowell Pratt.

Barnes & Noble, Inc., 105 Fifth Ave., New York. Not in the market. W. R. Barnes, Pres.

Barrows (M.) & Co., 286 5th Ave., New York. (6 titles year.) Home economics, nursing books. Royalties. H. Tanner

Basic Books, Inc., 20 E. 57th St., New York. Concise interpretations of the contemporary scene; scientific, political, economic, cultural subjects, at present chiefly written to order. Royalties. Paul Grabbe.

Beacon Press (The), 25 Beacon St., Boston, (12 to 15 titles yearly.) Non-fiction; philosophical, ethical, educational, religious textbooks, plays. Juvenile non-fiction, religious, educational. Royalties or outright purchase. W. Forbes Robertson.

Beckley-Cardy Co., 1632 Indiana Ave., Chicago, (15 titles yearly.) Juvenile non-fiction 6 to 14 years, for school reading: biography, history, travel, geography, agriculture, music, handicraft, as applied to elementary grade schools. Schoolroom helps. Plays, entertainments, dialogues, games, cutouts. Royalties or outright purchase. J. C. Sindelar.

Bender (Matthew) & Co., Inc., 109 State St., Albany, N. Y. to titles yearly.) Law books.

Benziger Brothers, 26 Park Place, New York. (40 titles early.) Catholic religious books. Juveniles.

Black Cat Press, 4940 Winthrop Ave., Chicago, (15 to 30 tles yearly.) Juvenile fiction. Plays, readings. Poetry. Transitions. Reprints. Royalties. Norman W. Toigue, Director. Blackston's (P.) Son & Co., Inc., 1012 Walnut St., Philadelnia. Non-fiction; science, agriculture, technical, medicine, denstry, pharmacy, chemistry, physics, biology, etc. Textbooks or students and graduate practitioners. Royalties. C. V. rownlow.

Bloch Publishing Co., 31 W. 31st St., New York. (15 titles yearly.) Jewish fiction, juveniles, educational books, anthologies. Royalties, outright purchase, or author's expense.

Blue Ribbon Books, Inc., 386 4th Ave., New York. Reprint litions of novels, non-fiction, juveniles.

Bobbs-Merrill Co. (The), 724 N. Meridian St., Indianapolis. (75 titles yearly.) Novels, 60,000 words up, all types. Juveniles; teen ages, 40,000 words up. Non-fiction, adult and juvenile; biography, travel, popular science, politics, sociology, religion, 60,000 words up. Textbooks for schools and grades. Lawbooks. Royalties. General publications, D. L. Chambers; textbooks, Lowe Berger; law books, R. L. Moorhead.

Bowker (R. R.) Co., 62 W. 45th St., New York. Book-trade reference books and periodicals.

Boy Scouts of America, 2 Park Ave., New York. Scout hand-books and technical literature on handicrafts, outdoor and in-door activities, for boys 12 to 18 and Scout leaders. Little ma-terial purchased from writers outside of Scout field. Outright purchase. E. S. Martin, National Director of Publications.

Bradley (Milton) Co., 74 Park St., Springfield, Mass. (10 to 12 titles yearly.) Juveniles, all ages; fiction and non-fiction. Illustrated novelties. Royalties. Edw. O. Clark, Jr.

Bridge World (The), Inc., 30 Rockefeller Plaza, New York. Books on Contract Bridge and related subjects. Ely Culbert-son; Clifford Bender.

Brown (Nicholas L.), 23 W. 31st St., New York. (10 titles early.) Novels (up to 100,000). Adult non-fiction, technical rorks, handbooks of science and history. Juveniles; fairy tales, lames. Royalties.

Bruce Publishing Co., 524 N. Milwaukee St., Milwaukee. (50 titles yearly.) Non-fiction; teachers' professional, religious. Catholic textbooks for elementary, secondary schools, colleges. Translations. Royalties. Wm. G. and Wm. C. Bruce.

Bugbee (The Willis N.) Co., Syracuse, N. Y. (25 titles yearly.) Entertainment material, plays, recitations, monologues, pageants, games, special day material; especially full evening plays and novelty stunts. Outright purchase. W. N. Bugbee.

Burt (A. L.) Co., 114 E. 23rd St., New York. (200 titles yearly.) Reprint novels and non-fiction; no MSS, wanted, Juvenile fiction, all types, 50,000 words. Outright purchase.

Business Bourse, 80 W. 40th St., New York, (10 titles yearly.) Economic, psychological, and unusual types of non-fiction. Roy-alties; occasionally author's expense. J. George Frederick.

Callaghan & Co., 401 E. Ohio St., Chicago. (75 to 100 titles yearly.) Law and law textbooks; anything pertaining to law. Royalties, outright purchase, sometimes author's expense.

Cameron Publishing Co., Woodmont, Conn. (5 titles yearly.) Technical books dealing with motion and sound pictures, radio, television. Outright purchase.

Carlyle House, 535 5th Ave., New York. Novels, circulating brary appeal (60,000), popular, sexy, modern. Non-fiction with opular appeal; no technical works. Health works. Amusing the species on social, political, and economic subjects. Royalties.

Caspar, Krueger Dory Co., 772 N. Water St., Milwaukee. (60 to 70 titles yearly.) Educational and technical works.

Catholic Education Press, 1326 Quincy St., N. E., Washington, D. C. Educational treatises, religious and school textbooks, research bulletins.

Caxton Printers, Ltd., Caldwell, Idaho. (16 to 30 titles yearly.) Fiction and non-fiction especially by Western writers; poetry; juvenile fiction and non-fiction. Royalties. J. H. Gipson.

Chelsea House, 79 7th Ave., New York. Novels. Purchases outright all book rights to published serials (55,000 to 65,000). At present buying only love stories. Ronald Oliphant.

Chicago Medical Book Co., 435 S. Honore St., Chicago. Med-

Clark (Arthur H.) Co., 1214 So. Brand Blvd., Glendale, Calif. (10 to 12 titles yearly.) Non-fiction; biography, history, travel, sociology, economics. Specializes in Americana. Royalties, or author's expense.

Clode (Edward J.), Inc., 156 5th Ave., New York. (15 titles early.) Novels; popular themes, principally detective or Wesearly.) Novels; popular erns (75,000). Royalties.

Clute (Willard N.) & Co., Butler University, Indianapound. (2 to 3 titles yearly.) Technical works on botany, thor's expense,

Cokesbury Press, 810 Broadway, Nashville, Tenn. (50 titles early.) Adult non-fiction; biography, philosophy, inspiration, ociology, Textbooks, Non-denominational religious and theogeical books, Recreational books, Royalties or outright purhase. Pat Beaird.

Collegiate Press, Inc., Ames, Ia. (12 titles yearly.) Action, text-books, scientific, technical books, Royalties

Collins (Wm.) Sons & Co., 15 E. 26th St., New York. Juve-

Columbia University Press, 2960 Broadway, New York. titles yearly.) Non-fiction, adult; biography, history, philoophy, philology, science, popular science, politics, sociologeducation, religion; textbooks, games and translations; nov ties. Royalties, or author's expense. Charles G. Proffitt.

Columbia University Teachers College, 525 W. 120th St., New ork. Educational works. Does not solicit manuscripts.

Comstock Publishing Co., Inc., Cornell Heights, Ithaca, N. Y. (6 to 12 titles yearly.) Educational works on biological science; textbooks; non-fiction. Royalties, occasionally author's expense. W. S. Schaeler.

Concordia Publishing House, 3558 S. Jefferson Ave., St. ouis, Mo. (40 titles yearly.) Novels, religious background Lutheran). Religious and devotional books. Usually outright urchase. Does not solicit MSS. (Lutheran). purchase. Do

Cornell University Press, 124 Roberts Place, Ithaca, N. Y. (5 to 15 titles yearly.) Non-fiction, text-books, technical books, translations. Royalties; occasionally author's expense.

Covici Friede, Inc., 432 4th Ave., New York, (50 titles year r.) Serious novels. Non-fiction (75,000-125,000); successful w York plays; educational works; translations. Royalties and Strandard Strandards. (50 titles year-Harold Strau

Coward McCann, Inc., 55 5th Ave., New York. Thomas R. Coward, A. H. Gross, eds.; Rose Dobbs, juvenile ed.

Crofts (F. S.) & Co., 41 Union Square W., New York. (35 to 40 titles yearly.) College textbooks. Royalties. F. S. Crofts.

Crowell (Thomas Y.) Co., 393 4th Ave., New York. (50 to 100 titles yearly.) Novels; non-fiction, adult and juvenile; biography, history, travel, science, handicraft, fine arts, music, education, business. Royalties (10 to 15 per cent). Cupples

s & Leon Co., 470 4th Ave., New York. (16 titles Juveniles, all types. Royalties or outright purchase,

Davis (F. A.) Co., 1914-16 Cherry St., Philadelphia, (10 to 20 titles yearly.) Medical, nursing, scientific, educational text-books, technical works. Royalties, occasionally outright purchase, or author's expense.

Day (The John) Co., 386 4th Ave., New York. (20 titles early.) Novels, Non-fiction. Educational textbooks, Poetry. ranslations. Royalties. Richard J. Walsh, Pearl S. Buck. Translations.

De La Mare (A. T.) Co., 448 W. 37th St., New York. (5 titles early.) Garden books. 10 per cent royalties.

Derrydale Press, 127 E. 34th St. New York. (15 titles yearly.) Books on sport; fox hunting, racing, shooting, fishing (not athletics.) Sporting classics. Royalties, outright purchase or author's expense.

Dial Press Inc., 152 W. 13th St., New York. (8 to 70 titles yearly.) Novels, all types (80,000 to 100,000), with American settings. Non-faction, adult; biography, history, philosophy, science, fine arts, anthologies. Poetry; short-story collections. Royalties or outright purchase. Grenville Vernon.

Diehl, Landau & Pettit, 16 E. 17th St., New York. (Fetles yearly.) Chess and checker books. Royalties, purchase author's expense. Louis Landau.

Ditson (Oliver) Company, Inc., 359 Boylston St., Boston. Music and music purchase. William Arms Fisher, Vice Pres.

Dodd, Mend & Co., 443 4th Ave., New York. (150 titles yearly.) Novels (70,000 up). Juveniles, ages 10 to 15. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry; plays. Royalties, occasionally outright purchase. F. C. Dodd.

Dodge Publishing Co., 116 E. 16th St., New York. (35 titles yearly.) Novels, non-fiction, translations (75,000 to 125,000 words). Royalties. Critchell Rimington.

Donohue (M. A.) & Co., 701 S. Dearborn St., Chicago. (25 tles yearly.) Juvenile fiction and non-fiction; fairy tales. Re-rints. Gift books. Outright purchase. Does not solicit manu-

Doubleday, Doran & Co., Garden City, New York, and 24 Madison Ave., New York. (200 titles yearly.) Novels; myster; stories. Juveniles. All types of non-fiction. Verse. Translations. Reprints. Text-books. Royalties. Harry E. Maule, Editor; J. W. Poling, Kenneth McCormick, Josiah Titzell, assoceds.; Margaret Lesser, editor Junior Book Dept.

Drake (Frederick J.) & Co., 179 N. Michigan Ave., Chicago. Commercial art, mechanical, technical books; practical books for home study. Royalties. S. W. Drake.

Dramatic Publishing Co., 59 E. Van Buren St., Chicago. (40 titles yearly.) Plays, especially 3-act plays with one set, balanced cast or all men or women. Outright purchase, occasionally royalties. Jean Lee Latham.

Duke University Press, Durham, N.C. Scholarly works; ational and religious. Royalties or author's expense. H.

Dutton (E. P.) & Co., Inc., 300 4th Ave., New York. (150 titles yearly.) Novels of permanent literary value; mystery and detective fiction. Non-fiction; religion, travel, fine arts, biography, memoirs, belles lettres, history, science, psychology, psychics, child culture. Poetry. Textbooks, technical works, translations, calendars, reference works. Juvenile fiction and non-fiction; fairy tales. Royalties. George Moreby Acklom.

Eerdman's (William B.) Publishing Co., 234 Pearl St., N.W., Grand Rapids, Mich. (40 titles yearly.) Religious works—non-fiction, novels (30,000 to 60,000 words). Royalties, sometimes author's expense.

Eldridge Entertainment House, Franklin, O. (50 titles yearly.) mateur entertainments; plays for children and adults; oper-tas, plays and entertainments for schools and churches. Outettas, plays and entertainments right purchase. H. C. Eldridge.

Europa Books, 156 Fifth Ave., New York. Literature by out standing authors and gifted "new Americans" of various racia groups, in their native tongues.

Farrar & Rinehart, Inc., 232 Madison Avc., New York. (100 titles yearly.) Novels, all types. Non-fiction—philosophy, biography, social sciences. Poetry, short-stories, plays, translations, twentle fiction and non-fiction, all ages. College textbooks. Royalties. John Farrar; textbooks, James Van Toor.

Faxon (F. W.) Co., 83 Francis St., Boston. (6 titles yearly.) ndexes, bibliographies, library references. Royalties.

Financial Publishing Co., 9 Newbury St., Boston. (4 titles early.) Financial and statistical tables. Royalties. Charles H.

Fischer (J.) & Bro., 119 W. 40th St., New York. (100 titles early.) Choral works, organ music, action-songs, entertainyearly.) Choral ments for schools.

Fitzgerald Publishing Corporation, 14 E. 38th St., Ne 30 titles yearly.) Plays, minstrels, entertainments. ourchase. George M. Rideout. Outright

Flangan (A.) Co., 920 N. Franklin St., Chicago. (10 to 15 titles yearly.) Educational works, textbooks, teachers' aids. Plays and entertainments for schools. Juveniles, 6 to 14 years. Royalties or outright purchase.

Follett Publishing Co., 1257 So. Wabash Ave., Chicago. Text-poks; juvenile fiction and non-fiction. Royalties. D. W.

Franklin & Charles, 510 Race Ave., Lancaster, Pa. nical books; mathematics, physics, electrical engineering, manuscripts considered. Rollin L. Charles.

Freethought Press Association (The), 317 E. 34th St., New York. Books on freethought and athiesm. Invites manuscripts. Rates not stated. Joseph Lewis.

French (Samuel), 25 W. 45th St., New York. Plays for amateurs, Little Theatres, etc. Royalties or outright purchase. (Demands reading fee for considering unsolicited MSS.)

Friendship Press, 150 5th Ave., New York. (10 to 15 titles early.) Books on world friendship. Religious books. Juvenile ction, ages 6 to 12, non-fiction; no fairy tales. Outright purchase.

Funk & Wagnalls Co., 354 4th Ave., New York. (30 to 40 titles yearly.) Non-fiction, adult; biography, travel, sociology, popular science (60,000-100,000). Semi-educational volumes. Royalties. George W. Jones, Jr.

Furman (Lee), Inc., 381 4th Ave., New York. Works of per-

Gabriel (Samuel) Sons & Co., 200 5th Ave., New York. (titles yearly.) Juveniles, 3 to 8 years, cutouts, movelties, ideas Outright purchase, occasionally royalties. A. R. Gabriel.

Garden City Publishing Co., Inc., Garden City, N. Y. tles yearly.) Reprint non-fiction, juveniles. Few manuscrurchased. Royalties. Sometimes at author's expense. H.

Ginn and Company, 15 Ashburton Pl., Boston. (early.) Exclusively textbooks for schools and collegities. E. N. Stevens.

Globe Book Co., Inc., 175 5th Ave., New York. (25 tyearly.) Non-fiction, textbooks; history, law, English, for languages, science. Specializes in texts, outlines, drill devand reviews for elementary, high school, and college use. alties, author's expense. H. A. Lerner.

Godwin (William), Inc., 66 5th Ave., New York. (50 titles yearly.) Light fiction, sex novels; books of permanent value (65,000 up). Royalties. Prefers query. S. F. Fanelly. Goldsmith Publishing Co. (The), 727 S. Dearborn St., Chicago. Juvenile fiction, 8 to 16 years (45,000 to 50,000 words). Outright purchase. T. B. Dunn.

Gorham (Edwin S.), Inc., 18 W. 45th St., New York. Religious books. Royalties, occasionally author's expense.

Gospel Trumpet Co., Anderson, Ind. (12 titles yearly.) Religious books; poetry; plays, readings, novels. Adult and juvenile non-fiction. Outright purchase or royalties. C. E. Brown.

Gotham House, Inc., 158 W. 11th St., New York. (Up to 12 tles yearly.) General publishers; emphasis on non-fiction, ovels of high standard (up to 100,000.) Royalties. Coley B.

Greenberg, Publisher, Inc., 67 W. 44th St., New York. (60 titles yearly.) Novels, including Westerns; adult non-fiction; biography, psychology, science, education, Reprints. Royalties. C. F. Friedman.

Gregg Publishing Co., 270 Madison Ave., New York. (40 titles yearly.) Commercial education, modern language, mathematics, textbooks. Business books. Royalties. C. I. Blanchard.

Greystone Press (The), 11 W. 42nd St., New York. (24 titles early.) Novels of literary quality and popular appeal. Non-tion; biography, history and travel works. Royalties. Denis Hendricks.

Grosset & Dunlap, 1140 Broadway, New York. Reprints only. H. F. Juergens.

Hale (E. M.) and Co., 3100 E. Cherry St., Milwaukee, Wis. (10 to 20 titles yearly.) Educational publishers. Text-books and work books; buys juvenile fiction for supplementary readers. Royalties. E. M. Hale.

Hale, Cushman and Flint, Inc., 857 Boylston St., Boston. 12 to 15 titles yearly.) Principally non-fiction, adult; biog-phy, travel, art, philosophy, popular science. Weston B. Flint.

Hall & McCreary Company, 434 S. Wabash Ave., Chicago. (6 to 10 titles yearly.) Grammar and high-school textbooks. Choral music for schools. Submit outline first. Royalties or outright purchase.

Harcourt, Brace & Co., 383 Madison Ave., New York. (120 titles yearly.) Novels. Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high schools. Royalties.

Harlow Publishing Co., 3d and Harvey Sts., Oklahoma City, Okla. (25 titles yearly.) Law and school textbooks; history, philosophy, classics. Royalties, outright purchase or author's expense. Victor E. Harlow.

expense. Victor E. Harlow.

Harper & Brothers, 49 E. 33d St., New York. (250 titles yearly.) Novels. Non-fiction, adult and juvenile: science, religion, travel, biography, popular history, etc. Textbooks; gitt books; translations; medical, business, industrial monographs. Poetry, collections of short-stories, verse. Juveniles, all ages; fairy tales, E. F. Saxton, editorial director. Juvenile editor, Miss Ida Louise Raymond; business, Ordway Tead; college textbooks, F. S. MacGregor; highschool textbooks, R. M. Pearson; religious, Eugene Exman, Royalties.

Harter Publishing Co. (The), 2046 E. 71st St., Cleveland, hio. Juvenile fiction and non-fiction. Royalties or outright urchase. Miss Lucile E. Ogle. Ohio. Jupurchase.

Harvard University Press, 38 Quincy St., Cambridge, Mass. (100 titles yearly.) Scholarly books, non-fiction in all fields. Royalties.

Heath (D. C.) & Co., 285 Columbus Ave., Boston. (80 title yearly.) Textbooks, technical works for schools, colleges. Royalties or outright purchase. Frank W. Scott.

Hebberd (Wallace), Publisher, Gilmanton, N. H. (10 titles yearly.) Popular biography. Royalties. Wallace Hebberd.

Hebburn (Wm.), Inc., 15 E. 55th St., New York. (6 titles yearly.) Architectural and industrial and decorative art books. Royalties. M. L. Helburn, Pres.

Henkle-Yewdale House, Inc. (The), 100 5th Ave., New York.

Herder (B.) Book Co., 15 and 17 S. Broadway, St. Louis, Mo.
(25 titles yearly.) Catholic religious novels. Catholic nonfiction; biography, history, science, education, religion. Textbooks. Royalties or outright purchase.

Heritage Press, 551 5th Ave., New York. Juveniles.

Hillman-Curl, Inc., 66 5th Ave., New York. Distinctive fiction and non-fiction. Games and novelties. Royalties. Sam Curl.

Hinds, Hayden & Eldredge, Inc., 5 Union Square, W., New York. (5 to 10 titles yearly.) Educational books. Textbooks—elementary and high school. Music. Royalties, occasionally outright purchase. Thomas N. Hinds.

Hoeber (Paul B.), Inc., Medical Book Dept., Harper & Broth-rs, 49 E. 33rd St., New York.

Holiday House, 225 Varick St., New York. (10 to 15 titles yearly.) Juveniles—fiction (few fairy tales), non-fiction, translations, reprints. Royalties. Vernon A. Ives.

Holt (Henry) & Company, Inc., 1 Park Ave., New York, (100 titles yearly.) Novels, all types, Juveniles. Non-fiction; humorous and serious, business. Poetry. High-school and college textbooks. Royalties. Richard Thornton, president, miscellaneous Dept.; Gilbert Loveland, high school Dept.; Thomas J. Wilson, College Dept.

Hopkins (John H.) & Son, Inc., 200 5th Ave., New York. (24 titles yearly.) Novels—65,000 words. Royalties. Irving G. Hop-

Horizon House, 320 E, 45th St., New York. Novels and non-fiction of social significance and literary distinction. Royalties, Eugene Foeldes.

Houghton Mifflin Co., 2 Park St., Boston. (200 titles yearly.) Novels, all types. Non-fiction, serious and religious. Text-books, technical works, classical collections, reference works. Juvenile fiction and non-fiction, ages 5 to 16. Royalties. Fer-ris Greenslet.

Humphries (Bruce), Inc., 306 Stuart St., Boston. (100 titles yearly.) Novels, non-fiction, text-books, religious works, plays, readings, poetry, translations; juvenile fiction. Royalties, occasionally outright purchase or author's expense. Edmund R.

Inman (Maurice), Inc., 620 5th Ave., New York. Reprints of are books and standard works.

International Publishers, 381 4th Ave., New York. (30 titles yearly.) Novels. Non-fiction, adult; history, philosophy, politics, sociology, education, economics, sociology; specializes in books from Marxian viewpoint. Translations. Royalties.

Jewish Publication Society of America, S. E. cor. Broad and Spring Garden Sts., Philadelphia. Jewish subjects. Novels. Nonfiction, adult and juvenile. Textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Prof. Isaac Husik, University of Pennsylvania, Philadelphia.

Johns Hopkins Press, Gilman Hall, Homewood, Baltimore, Md. (35 titles yearly.) Non-fiction; scientific, history, practical science, political economy, medicine, general books. Does not solicit manuscripts. Royalties or author's expense.

Johnson Publishing Co., 8-10 S. 5th St., Richmond, Va. School and college textbooks. Royalties. Does not solicit MSS.

Jones (Marshall) Company, 212 Summer St., Boston. (10 to 20 titles yearly.) "University Club" novels. Distinctive nonfiction; architecture, the orient, technical books, books that appeal to a special market. Prefers preliminary summary. Royalties. H. B. Doust, Pres.

Judson Press (The), 1701 Chestnut St., Philadelphia, Pa. (20 to 30 titles yearly.) Religious (Baptist) educational works, adult and juvenile; some fiction adapted to children, occasionally adults. Royalties, outright purchase, sometimes author's expense. Mitchell Bronk, D.D.

Judy Publishing Co., 3323 Michigan Blvd., Chicago. Dog books. ot in market for MSS. Royalties. Will Judy.

Kaleidograph Press, 702 N. Vernon St., Dalias, Tex. (15 to 20 titles yearly.) Books on poetry and poetry writing; books of verse. Royalties or cooperative basis. Whitney Montgomery.

Kendall (Claude), Willoughby Sharp, Inc., 381 4th Ave., New York. Novels, popular themes. Non-fiction. Juveniles. Trans-lations. Royalties.

Kenedy (P. J.) & Sons, 12 Barclay St., New York. (20 titles yearly.) Novels (80,000). Juveniles (50,000). Catholic religious, historical, philosophical works. Royalties or outright purchase. Arthur Kenedy.

Keystone View Co., Meadville, Pa. (5 to 10 titles yearly.) isual instruction books. Royalties, G. E. Hamilton.

Kinsey (H. C.) & Co., Inc., 105 W. 40th St., New Yor titles yearly). Novels, popular themes; non-fiction, words or more. Royalties.

Knight Publications, Inc., 432 4th Ave., New York, (18 titles early.) Novels. Vital non-fiction books. Royalties. B. C.

Knopf (Alfred A.), Inc., 730 5th Ave., New York. (75 title yearly.) Novels, high quality. Non-fiction, not too technical Poetry. Occasional Juveniles. Translations. Royalties.

Laidlaw Brothers, 320 E. 21st St., Chicago; 76 9th Ave., New York; 770 Mission St., San Francisco, and Santa Fe Bldg., Dallas, Tex. (30-50 titles yearly.) Educational books. Royal-ties. Fred von Borgersrode, Ph.D.

Lawyers Cooperative Publishing Co. (The), Aqueduct Bidg., ochester, N. Y. (50 to 100 titles yearly.) Law books prepared y staff.

Lea & Febiger, 600 Washington Sq., Philadelphia. (25 titles rearly.) Textbooks; medical, dental, pharmaceutical, nursing, gricultural, general scientific books. Royalties. W. D. Wilcox.

Lelsure League of America, 30 Rockefeller Plaza, New York. 10 to 20 titles yearly.) Instruction books in games, 20,000-5,600 words. Hobbies. Royalties or outright purchase. Henry

Lippincott (J. B.) Company, 227 S. 6th St., Philadelphia. to 100 general titles yearly.) Novels, all types. Juveni (50,000 to 75,000), 12 to 16 years; rarely fairy tales. No fiction, adult and juvenile, all types. Textbooks. Specializes biography, history, art, fiction, educational and medical worl Rarely poetry or essays. Royalties; occasional outright puchase. J. Jefferson Jones; B. Lippincott.

Little, Brown & Co., 34 Beacon St., Boston. (80 titles yeary.) Novels, high literary standard (60,000 up). Adult and juvenile fiction and non-fiction; inspiration, biography, travel, drama,
tonne economics, psychology. Textbooks; 3-act produced plays;
egal works. Royalties; occasional outright purchase. General
iterature, Herbert F. Jenkins; school books, James W. Shernan; legal, Arthur Duhig.

Liveright Publishing Corp., 386 4th Ave., New York. (20 titles yearly.) Novels, non-fiction, adult and juvenile (over 40,000 words), Technical works. Religious books. Plays, readings. Poetry. Translations. Reprints. Royalties. T. R. Smith, Juveniles, Bertha L. Gunterman. Plays, L. H. Christy. Religious, Júlia Kernan.

Longmans, Green & Co., 114 5th Ave., New York. (200 to 300 titles yearly.) Novels, few, carefully selected. Juveniles, 6 to 18 years; historical or present-day types. Textbooks. Non-fiction; biography, science, philosophy, travel, essays, technical and reference books. Plays; three-act comedies, 10 or 12 characters. Royalties. General MSS., Maxwell Aley. College textbooks, A. Walker. Elementary textbooks, William R. Crowley. Juveniles, Bertha L. Gunterman. Plays, L. H. Christy.

Lothrop, Lee & Shepard Co., 381 4th Ave., New York. (20 r more titles yearly.) Juveniles (25,000 to 100,000). Novels up to 100,000). Non-fiction; serious works. Royalties or outright purchase

Louisiana State University Press, Baton Rouge, La. (12 titles early.) Technical non-fiction. Royalties. M. M. Wilkerson.

Lutheran Literary Board, Burlington, Iowa. (3 to 4 titles yearly.) Religious and scientific books, apologetics. Independently or author's expense. Dr. R. Neumann, Box 573, Burlington, Ia.

Lynn Publishing Co., 75 Varick St., New York. Books for ten-cent store distribution.

Lyons & Carnahan, 2500 Prairie Ave., Chicago. (15 titles yearly.) Textbooks; supplementary reading books. Royalties or outright purchase. J. W. Carnahan.

Macaulay Co. (The), 381 4th Ave., New York. (50 titles yearly.) Novels, popular themes. Juvenile fiction, non-fiction. Biography; belles lettres; translations. Royalties, occasionally outright purchase. (Requires synopsis and sample chapters for preliminary consideration; do not submit complete MSS, unless requested.)

Macmillan Co. (The), 60 5th Ave., New York. (Over 500 titles yearly.) Books in every field. Novels, non-fiction, adult and juvenile; biography, economics, travel, scientific, religion, world problems. Technical works. Textbooks. Verse, translations, classical collections. Juveniles, all ages; games, novelties. Royalties. Harold S. Latham, A. J. Putnam, E. E. Hale, Lois D. Cole, Ellen F. Shippen; Doris S. Patee, juvenile.

Macrae, Smith Company, 1712 Ludlow St., Philadelphia. (30 titles yearly.) Novels. Juveniles, all ages. Non-fiction, adult; biography, travel, nature. Gift books. Royalties or outright purchase. Edward Shenton.

Manual Arts Press (The), 237 N. Monroe St., Peoria, Ill. Text-books on industrial education, home economics. Royalties. Chas. A. Bennett.

McBride (Robert M.) & Co., 116 E. 16th St., New York, (50 titles yearly.) Novels, literary quality, popular appeal, Juveniles, ages 12 to 18; rarely fairy tales. Non-fiction, adult and juvenile; biography, history, travel, popular science. Royalties. nile; biograph; Jerre Mangione

McClurg (A. C.) & Co., 333 E. Ontario St., Chicago. Not in the market for new ventures.

McGraw-Hill Book Co., 330 W. 42d St., New York. (100 titles yearly.) Non-fiction, adult; science, social science; political science, agriculture, business, economics, engineering. Textbooks. Royalties.

McKay (David) Company, 604 S. Washington Sq., Philadel-nia. (30 titles yearly.) Juveniles, all ages. Scientific, busi-ess, technical books, classical collections, dictionaries, mis-illany. Royalties—10 per cent of retail price. Margery McKay.

McLoughlin Brothers, 64 Park St., Springfield, Mass. (80 to 100 titles yearly.) Juveniles, all ages; fiction and non-fiction. Specializes in painting, toy, and linen books in color. Outright purchase or royalties. Edw. O. Clark, Jr.

McVey (John Joseph), 1229 Arch St., Philadelphia. Educational and technical books. Outright purchase.

Medical Art Agency, 191-27 113th Road, St. Albans, L. I. N. Y. Medical books, medical prints. Royalties, outright purchase, sometimes author's expense. F. J. Rebman.

Meigs Publishing Co., 805 Occidental Bidg., Indianapolis. (100 titles yearly.) Religious works, plays, pageants for special days. Royalties or outright purchase. P. A. Wood, Pres.

Merrill (Charles E.) Company, 381 4th Ave., New York to 50 titles yearly.) Elementary and high school textb Royalties or outright purchase. Elsa Beust.

Messner (Julian), Inc., 8 W. 40th St., New York. Novels, high literary quality, popular appeal. Adult non-fiction. Juveniles if exceptional. Royalties, Julian Messner,

Metropolitan Press, 102 N. W. 9th St., Portland, Ore. (10 to 5 titles yearly.) Non-fiction. Textbooks. Juveniles. (100,000 ords.) Royalties.

Military Service Publishing Co., 100 Telegraph Bldg., Harrisburg, Pa. Military text-books and technical books. Royalties and outright purchase. B. A. Brown.

Minton, Balch & Co., 2 W. 45th St., New York. (Associated with Putnam's.)

Modern Library, Inc., 20 E. 57th St., New York. (20 titles early.) Reprints, anthologies. No manuscripts considered.

Morehouse Publishing Co. (The), 1801 W. Fond du Lac Ave., Milwaukee. (50 titles yearly.) Episcopal religious literature. Religious education. Gift books. Royalties, occasionally author's expense. C. P. Morehouse.

Morrow (William) & Co., Inc., 386 4th Ave., New York. (50 or more titles yearly.) Novels (60,000 up), literary and popular; mystery stories. Non-fiction; biography, history, economics. Juveniles. Translations. Little poetry. Few games and novelties. Royalties, outright purchase. Frances Phillips.

Mosby (The C. V.) Co., 3523 Pine Bldg., St. Louis. (35 titles yearly.) Medical, dental, pharmacy, nursing, psychology, surgery books; college texts on biology, chemistry, bacteriology, health, psychology, etc. 10 per cent royalties, rarely author's expense. Paul Knabe.

Mussey, (Barrows) Inc., 100 5th Ave., New York. (20 to 40 titles yearly.) Non-fiction (40,000 up); a few translations. Juvenile fiction and non-fiction. Royalties, sometimes outright purchase. Barrows Mussey,

National Home Library Foundation, Dupont Circle Bldg., Washington, D. C. (20 titles yearly.) Novels and non-fiction. Text-books. Poetry. Reprints. Juvenile fiction. (60,000-100,000 words.) Outright purchase. Sherman F. Mittell.

National Publishing Co., 239 S. American St., Philadelphia. Religious books, Bibles, Bible studies, biography, general works, Juvenile non-fiction, preferably Bible stories, Royalties, seldom outright purchase. Harry V. Meyer.

Naylor Co., 918 N. St. Mary's St., San Antonio, Texas. (25 titles yearly.) Non-fiction. Text-books. Plays, readings. Poetry. Translations. Games, novelties. Juveniles. Royalties or author's expense. (30,000-75,000 words.) Joe O. Naylor.

Nelson (Thomas) & Sons, 381 4th Ave., New York. (35 titles yearly.) Juvenile fiction and non-fiction, all ages; fairy tales. Religious works. Textbooks for supplementary reading, college textbooks, classical collections. Dictionaries, encyclopedias. Royalties.

Newson & Company, 72 5th Ave., New York; 2500 Prairie Ave., Chicago. (10 titles yearly.) Textbooks, supplementary readers, teachers' books. Royalties.

New York Labor News Co., 45 Rose St., New York. Books a labor. Socialism, and allied subjects.

Nichols (C. A.) Publishing Co., Springfield, Mass. Historical, educational books; standard works.

Noble & Noble, Publishers, Inc., 100 5th Ave., New York. (10 to 12 titles yearly.) Debates, public speaking, anthologies, Textbooks; English, ethics, geography, hygiene, history, Latin, teachers' helps. Royalties; sometimes outright purchase. G. Clifford Noble, Pres. and Treas.; J. Kendrick Noble, V-Pres. Stanley R. Noble, Sec y.

Northwestern Press (The), 2600 Portland Ave., Minneapolis, Minn. Entertainment material; plays for high-school, college, societies, and general amateur production; readings. Outright purchase. L. M. Brings.

Norton (W. W.) & Co., 70 5th Ave., New York. (40 titles yearly.) Novels; not airaid of first or so-called "high-brow" novels. Non-fiction; psychology, philosophy, etc. College textbooks; technical books. Juvenile non-fiction. Royalties. W. W. Norton; M. D. Herter Norton; Helen Lincoln, Asst.

Open Court Publishing Company, 149 E. Huron St., Chicago. I o 12 titles yearly.) Philosophy, religion, technical works. urchase or author's expense. Mrs. Mary Hegeler Carus.

Orange Judd Publishing Co., 15 E. 26th St., New York. titles yearly.) Agricultural, garden, handicraft works, books (20,000 and up). Royalties.

Oxford Book Company, Inc., 381 4th Ave., New York. Concise high-school text-books, visual aid texts, review books, drill books, work-books, educational devices. Invites submission of MSS. Royalties or outright purchase. M. H. Kessel.

Oxford University Press, 114 5th Ave., New York. (250 titles yearly.) Non-fiction; biography, music, medicine. Textbooks, classical collections, dictionaries, Bibles. Juvenile fiction and non-fiction. Royalties, or special arrangements. Dr. Howard F. Lowry.

Paebar Co., Inc. (The), 220 W. 42nd St., New York. Non-ction; text-books, religious, poetry.

Page (L. C.) & Company, 53 Beacon S., Boston. (10 titles yearly.) Novels (60,000 to 80,000); literary quality, popular appeal, uplift. Juvenile fiction (50,000 to 70,000), 6 to 16 years. Non-fiction, adult; travel, handicraft, fine arts, music, inspirational, anthologies. Gift books; art, travel, music. Royalties, outright purchase outright purchase.

Paine Publishing Co., 40 E. 1st St., Dayton, Ohio, (50 titles yearly.) Plays, entertainments, especially 3-act plays for high-schools, clubs; games, novelties. Outright purchase.

Penn Publishing Co. (The), 925 Filbert St., Philadelphia. (30 to 40 titles yearly.) Novels (75,000 to 100,000), all types. Nonfiction; travel, biography, history, science, education, business, sports. Text-books. Plays, entertainments. Juveniles, 7 to 15 years (45,000 to 70,000); rarely lairy tales. Royalties or outright purchase. F. W. Shoemaker.

Peter Pauper Press, 629 MacQuesten Parkway, Mt. Vernon, N.Y. (10 titles yearly.) Reprints, Peter Beilenson,

Phoenix Press, 444 4th Ave., New York. (60 titles yearly.) anch Western novels, romances, sophisticated love novels, ysteries, (no first person), 60,000 words. Prefers synopsis rst. Outright purchase. E. Wartels. mysteri

Pitman Publishing Corp., 2 W. 45th St., New York. (100 titles early.) Textbooks; scientific, technical, arts-and-crafts, vocaonal, commercial, educational, business; technical works. 10 er cent royalties. Trentwell Mason White, Ed.-in-Chief. per cent royalties.

Platt & Munk Co. (The), Inc., 200 5th Ave., New York. (10 titles yearly.) Juvenile fiction, ages up to 12. Educational books. Outright purchase.

Prentico-Hall, Inc., 70 5th Ave., New York. (75 to 100 titles yearly.) College and high school textbooks in fields of liberal arts, sciences, commerce. Legal and quasi-legal books; looseleaf tax and legal services. Business books. Royalties.

Presbyterian Board of Christian Education, (The Westminster ress), Witherspoon Building, Philadelphia, Religious text-looks, Rev. John T. Faris,

Primavera Press, 614 W. 6th St., Los Angeles, Calif. (titles yearly.) Novels. Poetry. California non-fiction, translations, and reprints. Royalties. Jake Zeitlin.

Primrose Publishing Corp., Temple Court, 5 Beekman St., New York. (5 titles yearly.) Novels, non-fiction, translations. Royalties. D. H. Primrose.

Princeton University Press, Princeton, N. J. (20 titles yearly.) Non-fiction; literary criticism, philosophy, science, art, govern-ment, economics, history. Royalties or author's expense. Paul G. Tomlinson, director, Frank D. Halsey, Asst. director.

Pustet (F.) Company, Inc., 14 Barclay St., New York titles yearly,) Roman Catholic religious books. 10 per royalties.

Putnam's (G. P.) Sons, 2 W. 45th St., New York. (125 150 titles yearly.) Novels, all types (60,000 to 90,000). No fiction; travel, science, biography, exploration, etc. Collet exthooks. Successful New York plays. Juvenile fiction at non-fiction; fairy tales, Royalties. Diarmuid Russell. (Ass ciated with Minton, Balch.)

Rand McNally & Co., 536 S. Clark St., Chicago, (20 titles yearly.) Juvenile fiction and non-fiction, all ages. Textbooks, Royalties, outright purchase, occasionally author's expense. Textbook and educational publications, C. B. Ulery, Juvenile and general, B. B. Harvey.

Random House, Inc., 20 E. 57th St., New York. (30 titles early.) Limited editions. General works, novels, plays, non-tron, juveniles. Does not read unsolicited MSS.

Reilly & Lee Co., 325 W. Huron St., Chicago. (20 to 30 tles yearly.) Novels; high literary quality, popular appeal, on-fiction, adult and juvenile. Graduation and memory books. esther Gould.

Reilly (The Peter) Co., 133 N. Thirteenth St., Philadelphia to 3 titles yearly.) Educational, medical, religious (mostlatholic) books. Author's expense.

Reinhold Publishing Corp., 330 W. 42nd St., New York. (10 to 15 titles yearly.) Text-books, technical works on chemistry, physics, architecture and drawing. Translations; reprints. Royalties. F. M. Turner, Joe and Kenneth Reed.

Revell (Fleming H.) Co., 158 5th Ave., New York. early.) Novels, Juveniles. Travel and religious wo

Reynal & Hitchcock, Inc., 386 4th Ave., New York. Novels, high-grade. Non-fiction; public affairs; social and natural science, history, biography. High-grade juveniles. Eugene Reynal; Curtice Hitchcock, Barry Benefield. Royalties.

Ronald Press Co. (The), 15 E. 26th St., New York. (50 titles yearly.) Law, science, sociology, psychology, education, business, technical engineering, industrial, aeronautical text-books.

Round Table Press, Inc., 30 Rockefeller Plaza, New York. (12 titles yearly.) Religious books up to 100,000 words. Harry W. McHose, Jr. Royalties; occasionally author's expense.

Rowe (The H. M.) Co., 624 N. Gilmor St., Baltimore, Md. Educational works, textbooks, reference works; bookkeeping, typewriting, English, commercial arithmetic, etc. Royalties. Educational work typewriting, Engl Chas. G. Reigner.

Row, Peterson & Co., 1911 Ridge Ave., Evanston, III, (25 titles yearly.) Textbooks for elementary and high schools. Supplementary reading for school use—fiction and informational non-fiction. Teaching aids. Plays for amateur production, full-length and one-act. Royalties or outright purchase. Edward M. Tuttle; Lee Owen Snook, drama department.

Saalfield Publishing Co., Akron, Ohio. Juveniles.

Sadlier (Wm. H.), Inc., 11 Park Place, New York. (10 titles yearly.) Textbooks; history, geography, education. alties, outright purchase. F. X. Sadlier. (10 to 20 non. Roy-

Sanborn (Benj. H.) & Co., 131 Clarendon St., Boston. Text-

Saunders (W. B.) Company, W. Washington Sq., Philadelphia. (50 titles yearly.) Textbooks; medicine, surgery, veterinary, dentistry, nursing, science. Royalties. R. W. Greene.
Schirmer (G), Inc., 3 E. 437d St., New York. Music and educational books on music. Royalties or outright purchase.

Scientific Book Corporation, 15 E. 26th St., New York. (5 titles yearly.) Mechanical, scientific, industrial books; especially building. Textbooks. Royalties; outright purchase. Charles F. Lurcott.

Scott, Foresman & Co., 623 S. Wabash Ave., Chicago. Text-oks. Royalties, Gilbert W. Kelly.

Scribner's (Charles) Sons, 597 5th Ave., New York. (200 titles yearly.) Novels (60,000 to 150,000). Juveniles (30,000 to 80,000). Non-fiction, adult; serious, religious. Textbooks. Short-story collections. Verse. Royalties.

Secarcy Press, 995 E. Rich St., Columbus, Ohio. (Few titles yearly.) Novels, 60,000-70,000. Games, novelties. Write before submitting. Royalties. Kamylla Clarke.

Sheed & Ward, 63 Fifth Ave., New York. (30 titles yearly.) atholic religious, historic, biographical, philosophical works for 1 ages. Royalties,

Shenandoah Publishing House, Inc., Strasburg, Va. (30 titles yearly.) Histories, biographies, geneologies. Royalties, outright purchase, author's expense. E. E. Keister.

Sherwood Press (The), Box 552 Edgewater Branch, Cleveland, Ohio. (10 to 20 titles yearly.) Text-books; technical books of all kinds, especially scientific and engineering. Royalties and outright purchase. L. R. Dennison.

Silver Burdett Company, 39 Division St., Newark, N. J. Textbooks for schools and college. Royalties. Robert D. Williamson, Ed. in Chief; Chas. E. Griffith, Music Ed.

Simmons-Boardman Pub. Co., 30 Church St., New York. (3 or 4 titles yearly.) Technical books on rail and marine transportation, management subjects. Royalties, occasionally author's expense. E. W. Shimmons.

Simon and Schuster, Inc., 386 4th Ave., New York. (30 titles yearly.) Novels, high literary quality; exceptional mystery and detective. Especially interested in first novels. Non-fiction adult; building construction; biography, adventure, autobiography. Juvenile. Games, novelty books. Translations. Royalties. Quincy Howe.

Smith (Peter), 347 5th Ave., New York. (12 to 15 titles yearn) Non-fiction; reprints. Royalties. Peter Smith.

Speller (Robert) Publishing Corporation, 545 5th Ave., New ork. (25 titles yearly.) Novels (60,000-80,000 words), non-ction, biographies, poetry; perhaps juvenile fiction and non-

Stackpole Sons, 250 Park Ave., New York City. Novels-merican background. Non-fiction; biography, economics, belles ttres. Translations. Royalties. William Soskin.

Stanford University Press, Stanford University, Calif. (25 titles yearly.) Text and reference books; scholarly works, all types except fiction, verse, or plays. Royalties; occasionally author's expense. Wm. H. Davis, editor.

Stokes (Frederick A.) Co., 434 4th Ave., New York (tles yearly.) Novels, all types. Non-fiction, all types. Jule fiction and non-fiction, all ages. Standard royalties ms. H. W. Stokes.

Story Press (The), 432 4th Ave., New York. (Associated with arper & Bros.) (12 titles yearly.) Novels, non-fiction, transla-ons of outstanding merit, Royalties. Whit Burnett; Martha

Studio Publications, Inc. (The), 381 4th Ave., New York (25 titles yearly). Finely illustrated works on fine arts, applied and decorative art, architecture and industrial design. Royalties. F. A. Mercer.

Sunday School Board, Southern Baptist Convention, 161 8th Ave. N., Nashville, Tenn. (20 titles yearly.) Religious non-iction, adult and juvenile; religious textbooks, novels. Royalies. John L. Hill.

Suttonhouse, Ltd., Publishers, 354 S. Spring St., Los Angeles, Calif. (25 to 50 titles yearly.) Adult and juvenile novels (some fairy stories.) and non-fiction. Royalties. Richard F. Carlyle,

Thomas (Charles C.), Publisher, 220 E. Monre St., Springfield, III. (20 titles yearly.) Medical and scientific works. Royalties.

United Lutheran Publication House, 1228 Spruce St., Phila-elphia. (12 titles yearly.) Juveniles; Sunday-school text-books.

University of California Press, Berkeley, Calif. Scientific papers by faculty members. Serious works of scholarly nature considered from general authors. Royalties; occasionally author's expense. Samuel T. Farquhar.

University of Chicago Press, 5750 Ellis Ave., Chicago. (90 titles yearly.) Non-fiction; philosophy, law, philology, science, popular science, fine arts, politics, sociology, education, business, religion. Textbooks. Juvenile religious books. Royalties or author's expense. Gordon J. Laing.

University of Minnesota Press, 100 Weshrook Hall, Minneapolis, Minn. (20 titles yearly.) College textbooks, contributions to literature and knowledge. Juvenile non-fiction. Translations. Royalties, subsidy, or author's expense. M. S. Harding.

University of North Carolina Press, Chapel Hill, N. C. (20 to 30 titles yearly.) Non-fiction, all types, especially Southern history, biography, Royalties or author's expense. W. T. Couch.

University of Oklahoma Press, Norman, Okla, (8 titles yearly.) Non-fiction; text-books, petroleum engineering. Royalties, occasionally author's expense. Joseph A. Brandt.

University Publishing Co., 1126 Q St., Lincoln, Nebr. Text-poks. Royalties. J. Morris Jones.

Valhalla Press, 210 5th Ave., New York. Sex novels, non-fiction, games and novelties. (40,000-60,000 words.) Royalties. Vanguard Press, 424 Madison Ave., New York. Novels. Non-fiction, adult; biography, history, travel, popular science, music, politics. Juvenile fetton. Reprints. Royalties. James Henle.

Van Nostrand (D.) Co., Inc., 250 4th Ave., New York. (30 titles yearly). College textbooks; business, engineering, scientific, technology. E. M. Crane.

Viking Press, Inc., (The), 18 E. 48th St., New York. (40 titles yearly.) Novels, high literary standard. Non-fiction, adult, all types. Translations. Juvenile books (15 titles yearly.) M. A. Best. Royalties.

Wagner (Harr) Publishing Co., 609 Mission St., San Francisco, (15 titles yearly.) Textbooks. Juvenile fiction, ages 8 to to 12; non-fiction, 5 to 18. Royalties or author's expense. Harr Wagner.

Warne (Frederick) & Co., Inc., 381 4th Ave., New York. aveniles. Fiction and non-fiction, fairy stories. Adult non-tion. Royalties.

Warwick & York, 10 E. Centre St., Baltimore, Md. Scientific cooks, education, psychology.

Washburn (Ives), Inc., 411 E. 57th St., New York. (12 titles early.) Novels, serious works, memoirs. Non-fiction. Royales. Ives Washburn, Pres.

Watt (G. Howard), 1819 Broadway, New York. General publisher. Royalties.

Webb Book Publishing Co., 55-79 E. 10th St., St. Paul. Minn, Practical farm and vocational books; textbooks in agriculture; books of general interest, particularly to the Middle West. Correspondence relating to MSS. welcomed; prefers synopsis or utiline in advance. Royalties or purchase. Paul C. Hillstad.

Westminster Press (The), Philadelphia. See Presbyterian Board of Christian Education.

Wetzel Publishing Co., Inc., 336 S. Broadway, Los Angeles. Text-books, technical works. Royalties.

Wheeler Publishing Co., 2831 S. Park Way, Chicago. Elementary textbooks, especially readers, ages 6 to 10. Royalties, or, outright purchase. E. E. Wheeler. Does not solicit Mss.

Whitman (Albert) & Co., 560 W. Lake St., Chicago. (10 to 20 titles yearly.) Juvenile fiction, ages 6 to 16; no fairy tales or verse. Outright purchase or royalty. Does not invite manuscripts, due to over-supply. F. D. Knapp.

Whittlesey House, 330 W. 42d St., New York. (Trade division of McGraw-Hill Book Co.) Non-technical science, economics, biography, travel, history, juvenile, and all other fields of non-fiction. Prefers query in advance. Royalties. George W. Stewart.

Wilde (W. A.) Company, 131 Clarendon St., Boston, (10 titles yearly.) Juvenile fiction (40,000 to 50,000). Semi-educational or semi-supplementary reading. Non-fiction, adult and invenile, history, travel, inspirational, religious. Gift books.

Wiley (John) & Sons, Inc., 440 4th Ave., New York. (100 titles yearly.) Technical books; sociology, engineering, business, etc. Royalties.

Willett, Clark & Company, 440 S. Dearborn St., Chicago. (10 titles yearly.) Religious novels (over 50,000), any type. Distinctive non-fiction, preferably religious. Juveniles. Poetry. Royalties. Llewelyn Jones.

Williams & Wilkins Co., (The), Mt. Royal and Guilford Ave., Baltimore, Md. (30 titles yearly.) Research works; science, agriculture, education, medicine, biology, hacteriology, chemistry, psychology, nature. Royalties. E. F. Williams.

Wilson (H. W.) Co., 950 University Ave., New York. (35 titles yearly.) Bibliographical works for libraries and book sellers; reference books for debaters. Royalties. H. W. Wilson

Windward House, 127 E. 34th St., New York. Sport works—hunting, fishing, etc. Royalties. E. V. Connett.

Winston (John C.) Co., 1006 Arch St., Philadelphia, (75 titles yearly.) Non-fiction, adult and juvenile; all types, Textbooks; religious works; biography; social and political discussion; poetry; gift books; games, Royalties; authors' books. W. D. Lewis.

Wise Book Co., 386 4th Ave., New York. Educational classics, andard modern sets.

Wood (Wm.) & Co., Mt. Royal and Guilford Aves.. Balti-ore. Division of The Williams & Wilkins Co., Medical books. oyalties. E. F. Williams. more. Di

World Book Company, 313 Park Hill Ave., Yonkers, N. Y. School and college textbooks. Royalties.

World Syndicate Publishing Co., 2231 W. 110th St., Cleveland, hio. Bibles, dictionaries, Shakespeare, atlas, diaries, encycloedia. Buys original MSS. for juvenile fiction books, ages 10 to 5. Outright purchase, Lillian Cahen.

Yale University Press, 143 Elm St., New Haven, Conn. (30 titles yearly.) Non-fiction, adult; biography, history, economics, government, sociology, art. literature, religion, science. Occasional volumes of poetry, drama. Royalties, occasionally outright purchase or author's expense. Eugene A. Davidson.

BOOK MARKETING CHART

Listing Publishers Interested in or Specializing in Various Types of Book Publications.

Consult the preceding Handy Market List of Book Publishers for detailed requirements

NOVELS

Appleton-Century Co. (D.), Inc.
Arcadia House
Atlantic Monthly Press
Authors Pubs., Inc.
Bobbs-Merrill Co.
Brown (Nicholas L.)
Carlyle House
Caxton Printers, Ltd.
Chelsea House
Clode (Edw. J.)
Concordia Publishing House
Covici-Friede, Inc.
Coward McCann, Inc.
Crowell (Thomas Y.) Co.
Day (The John) Co.
Dial Press, Inc.
Dodd, Mead & Co.
Doubleday, Doran & Co.
Dutton (E. P.) & Co.
Farrar & Rinehart, Inc.
Furman (Lee), Inc.
Godwin (William), Inc.
Gotham House, Inc.
Greenberg Publisher, Greystone Press (The)
Harcourt, Brace & Co.
Harper & Bros.
Herder (B.) Book Co.
Hillman-Curl, Inc.
Holt (Henry) & Co.
Hopkins (John H.) & Son, Inc.
Horizon House
Houghton Mifflin Co.
Humphries (Bruce), Inc.
International Publishers
Jewish Pub. Soc. of Amer.
Jones (Marshall) Co.
Kendall (Claude), W. Sharp
Kenedy (P. J.) & Sons
Kinsey (H. C.) & Co.
Knopf (Alfred A.), Inc.
Lippincott (J. B.) Co. Lippincott (J. B.) Co.
Little, Brown & Co.
Liveright Pub. Corp.
Longmans, Green & Co.
Lothrop, Lee & Shepard Co. Lothrop, Lee & Shepard (
Macaulay Co.
Macmillan Co. (The)
Macrae, Smith Co.
McBride (Robt. M.) & Co.
McClurg (A. C.) & Co.
Minton, Balch & Co.
Morrow (Wm.) & Co.
Messner (Julian) Inc.
Nat'l Home Ith Equipation Nat'l Home Lib. Foundation Norton (W. W.) & Co. Norton (W. W.) & Co.
Page (L. C.) & Co.
Page (L. C.) & Co.
Penn Pub. Co.
Phoenix Press
Primavera Press
Reilly & Lee Co.
Revell (Fleming H.) Co.
Revell (Fleming H.) Co.
Scerny Press
Simon & Schuster, Inc.
Speller (Robert) Pub. Co.
Stackpole Sons
Stokes (F. A.) Co.
Story Press (The)
Turner Company
Valhalla Press Valhalla Press
Vanguard Press
Viking Press, Inc.
Washburn (Ives), Inc.
Watt (G. Howard)
Willett, Clark & Co.

GAMES-NOVELTIES

Barnes (A. S.) Co.
Beckley-Cardy Co.
Bradley (Milton) Co.
Bradley (Milton) Co.
Bugbee (The Willis N.) Co.
Concordia Pub. House
Gabriel (Samuel) Sons & Co.
Hillman-Curl, Inc.
Macmillan Co.
McKay (David) Co.
McLaughlin Bros.
Morrow (Wm.) & Co.
Palne Pub. Co. (The)
Simon & Schuster, Inc.
Winston (John C.) Co.

NON-FICTION

Amer. Historical Soc. Antioch Press (The) Appleton-Century Co. (D.), Inc. Atlantic Monthly Press Aurand Press Basic Books, Inc. Beacon Press (The) Bobbs-Merrill Co. Brown (Nicholas L.) Business Bourse Business Bourse
Carlyle House
Caxton Printers, Ltd.
Clark (Arthur H.) Co.
Cokesbury Press
Collegiate Press, Inc.
Columbia Univ. Press
Comstock Pub. Co.
Cornell Univ. Press
Covici-Friede, Inc.
Coward McCann, Inc.
Crowell (T. Y.) Co. Crowell (T. Y.) Co,
Day (The John) Co.
Dial Press, Inc.
Dodd, Mead & Co.
Dodge Pub. Co.
Donohue (M. A.) & Co.
Doubleday, Doran & Co.
Duke Univ. Press
Dutton (E. P.) & Co. Farrar & Rinehart, Inc.
Funk & Wagnalls Co.
Furman (Lee), Inc.
Gotham House, Inc.
Greenberg, Publisher, Inc.
Greystone Press (The) Greystone Press (The)
Hale, Cushman & Flint, Inc.
Harcourt, Brace & Co.
Harper & Bros.
Harvard Univ. Press
Hebberd (Wallace), Publisher
Herder (B., Book Co.
Hillman-Curl, Inc.
Holt (Henry) & Co.
Horizon House
Houghton Mifflin Co.
Humphries (Bruce), Inc.
Humphries (Bruce), Inc.
International Publishers Publisher International Publishers Jewish Pub. Soc. of Amer. Johns Hopkins Press Jones (Marshall) Co. Kendall (Claude), W. Sharp Kinsey (H. C.) & Co, Knopf (Alfred A.), Inc. Lippincott (J. B.) Co. Little, Brown & Co. Liveright Pub. Corp. Longmans, Green & Co. Lothrop, Lee & Shepard Co. Macaulay Co.
Macmillan Co. (The)
Macrae, Smith Co.
MacBin & Marshall, Inc.
McBride (Robt. M.) & Co.
McClurg (A. C.) & Co.
Messner (Julian), Inc.
Metropolitan Press
Minton, Balch & Co.
Mossey (Borrows), Inc.
Mussey (Borrows), Inc. Nat'l Home Lib. Foundation New York Labor News Co. Nichols (C. A.) Pub. Co. Noble & Noble Norton (W. W.) & Co. Norton (W. W.) & Co.
Open Court Pub. Co.
Open Court Pub. Co.
Oxford Univ. Press
Page (L. C.) & Co.
Penn Pub. Co.
Primavera Press
Primarose Pub. Corp.
Princeton Univ. Press
Putman's (G. P.) Sons
Random House, Inc.
Reilly & Lee Co.
Reynal & Hitchcock, Inc.
Scribner's (Chas.) Sons
Sheed & Ward
Shenandoah Pub. House
Simon & Schuster, Inc.
Smith (Peter)
Speller (Robert) Pub. Corp.
Stackpole Sons
Stanford Univ. Press
Stokes (F. A.) Co.
Story Press (The)

Turner Company Univ. of Calif. Press Univ. of Chicago Press Univ. of Minn. Press Univ. of N. Carolina Press Valhalla Press
Vanguard Press
Vanguard Press, Inc.
Warne (Fdk.) & Co.
Washburn (Ives), Inc.
Watt (G. Howard)
Webb Book Pub. Co.
Wetzel Pub. Co.
Whittlesey House
Wilde (W. A.) Co.
Vilde (W. A.) Co.
Vale Univ. Press Valhalla Press

TECHNICAL BOOKS Amer. Photographic Pub. Co. Appleton-Century Co. (D.), Inc. Architectural Book Pub. Co. Architectural Book Pub. Co.
Bankers Pub. Co. (Finance)
Barnes (A. S.) Co.
Barrows (M.) & Co. (Nursing)
Blakiston's (P.) Son (Medical)
Bowker (R. R.) (Book-Trade)
Bridge World (The), (Bridge)
Brown (Nicholas L.)
Business Bourse (Economics) Cameron Pub. Co. (Motion Pic-tures & Radio) Cameron Fub. Co. (Motion Fic-tures & Radio)
Caspar, Krueger Dory Co.
Chicago Medical Book Co.
Clute (Willard N.) (Botany)
Collegiate Press, Inc. (Science)
Comstock Pub. Co.
Cornell Univ. Press Cornell Univ. Fress
Davis (F. A.) Co. (Medical)
De La Mare (A. T.) Co. (Garden)
Derrydale Press (Sport)
Diehl, Landau & Pettit (Chess)
Drake (F. J.) (Mechanical)
Dutton (E. P.) & Co. Financial Pub. Co. (Business) Franklin & Charles (Engin'g) Harper & Bros. (Business)
Helburn (Wm.), (Architecture)
Hoeber (Paul B.), Inc. (Medical)
Houghton Mifflin Co. Johns Hopkins Press (Scientific) Jones (Marshall) Co. Judy Pub. Co. (Dogs) Lea & Febiger (Medical) Leisure League Lippincott (J. B.) Co. (Medical) La. State Univ. Press Macmillan Co. (The)
Manual Arts Press
McGraw-Hill Book Co.(Business, Science)
McKay (David) Co.
McVey (John Joseph)
Medical Art Agency (Medical)
Military Service Pub. Co.
Mosby (The C. V.) (Medical)
Mussey (Barrows), Inc. Norton (W. W.) & Co. Orange Judd (Agriculture) Perth Co. (Military) Pitman Pub. Corp. Prentice-Hall (Business) Reinhold Pub. Corp. Rowe (The H. M.) Co. Scientific Book Corp.
Sherwood Press
Simmons Boardman Pub. Co.
Stanford Univ. Press
Studio Publications, (Fine Arts) Thomas (Charles C.), Pub. (Medical) Univ. of Oregon Press Wahr (George)
Warwick & York (Scientific)
Webb Book Pub. Co.
Wiley (John) & Sons, Inc.
Williams & Wilkins Co.
Wilson (H. W.) Co.
Wood (Wm.) & Co. (Medical)

JUVENILES

(*Indicates: Will Consider Fairy Stories)

Abingdon Press (The) Amer. Baptist Pub. Soc. Antioch Press Appleton-Century Co. (D.), Inc. Atlantic Monthly Press Augustana Book Concern Beacon Press (The) Beachley-Cardy Co.
Benziger Bros.
Black Cat Press
Bloch Pub. Co.
Bobbs-Merrill Co.
Boy Scouts of Amer.
Bradley (Milton) Co.
Brown (Nicholas L.)*
Burt (A. L.) Co. Caxton Printers, Ltd.
Collins (Wm.) Sons & Co.
Concordia Pub. House
Coward McCann, Inc.
Crowell (T. Y.) Co.
Cupples & Leon Co. Cupples & Leon Co.
Dondhue (M. A.) & Co.
Dondhue (M. A.) & Co.
Doubleday, Doran & Co.
Doubleday, Doran & Co.
Dutton (E. P.) & Co.*
Farrar & Rinehart, Inc.
Flanagan (A.) Co.*
Foliett Pub. Co.
Friendship Press
Gabriel (Samuel) Sons & Co.
Goldsmith Pub. Co.
Grospel Trumpet Co.
Grosset & Dunlap
Harcourt, Brace & Co.
Harper & Bros.*
Harter Publishing Co.
Herritage Press
Holiday House*
Holt (Henry) & Co.
Herritage Press
Holiday House*
Holt (Henry) & Co.
Humphries (Bruce), Inc.
Jewish Pub. Soc. of Amer.*
Johnson Pub. Co.
Judson Press (The)
Kendall (Claude), W. Sharp
Kenedy (P. J.) & Sons
Knopf (Alfred A.) Inc.
Lippincott (J. B.) Co.
Little, Brown & Co.
Litveright Pub. Corp.
Longmans, Green & Co.
Lothrop, Lee & Shepard Co.
Macaulay Co.
Macmilian Co. (The)*
Macrae, Smith Co.
McKay (David) Co.
McKoughin Bros.
Messner (Julian), Inc.
Metropolitan Press
Minton, Balch & Co.
Mussey (Barrows), Inc.
Natl. Home Lib. Foundation
National Pub. Co.
Nelson (Thos.) & Sons*
Norton (W.w.) & Co.
Oxford Univ. Press
Page (L. C.) & Co.
Platt & Munk Co.
Platt & Munk Co.
Realfield Publishers
Sargifield Publishers
Sargifield Publishers
Sargifield Publishers
Scalifield Publishers
S

TEXTBOOKS

TEXTBOOKS

Allyn & Bacon
American Book Co.
Amer. Library Asan.
Antioch Press (The)
Appleton-Century Co. (D.), Inc.
Architectural Book Pub. Co.
Atlantic Monthly Press
Barnes (A. S.) & Co.
Blakiston's (P.) Son & Co.
Blakiston's (P.) Son & Co.
Blobbs-Merrill Co.
Bruce Pub. Co.
Cokesbury Press
Collegiate Press, Inc.
Columbia Univ. Press
Comstock Pub. Co.
Concordia Pub. House
Corneil Univ. Press
Corft's (F. S.) & Co.
Davis (F. A.) Co. (Medicine) Davis (F. S.) & Co.
Davis (F. A.) Co. (Medicine)
Day (The John) Co.
Doubleday, Doran & Co.
Dutton (E. P.) & Co.
Farrar & Rinehart, Inc.
Flanagan (A.) Co.
Foliett Pub. Co.

Ginn & Co. Globe Book Co. Gregg Pub. Co. (Commercial) Gregg Pub. Co. (Commercial)
Hale (E. M.) & Co.
Hall & McCreary Co.
Hall & McCreary Co.
Harcourt, Brace & Co.
Harlow Pub. Co.
Harper & Bros.
Heath (D. C.) & Co.
Herder (B.) Book Co. (Catholic)
Hinds, Hayden & Eldridge, Inc.
Holt (Henry) & Co.
Houghton Mifflin Co.
Humphries (Bruce), Inc.
Jewish Pub. Soc. of Amer.
Keystone View Co.
Laidlow Brothers
Lea & Febiger
Lippincott (J. B.) Co.
Little, Brown & Co.
Long (Ray) & R. Smith
Longmans, Green & Co.
Lyons & Carnahan
Macmillan Co. (The) Macmillan Co. (The)
McGraw-Hill Book Co.
Metropolitan Press
Manual Arts Press
Merrill (Chas. E.) Co.
Military Service Pub. Co.
Mosby (The C. V.) Co.

Mosby (The C. V.) Co.
Natl. Home Lib. Foundation
Nelson (Thomas) & Sons
Newson & Co.
Noble & Noble
Norton (W. W.) & Co.
Orange Judd Pub. Co.
Oxford Book Co.
Oxford Univ. Press Oxford Univ. Press
Paebar Co., Inc. (The)
Penn Pub. Co. (The)
Penn Pub. Corp.
Prentice Hall, Inc.
Putnam's (G. P.) Sons
Rand, McNally & Co.
Reinhold Publishing Corp.
Ronaid Press Co. (The)
Rowe (The H. M.) Co.
Row, Peterson & Co.

Row, Peterson & Co.
Sadlier (Wm. H.), Inc.
Sanborn (Benl, H.) & Co.
Saunders (W. B.) Co. (Medical)
Scientific Book Corporation
Scott, Foresman & Co.
Scribner's (Chas.) Sons
Sherwood Press
Silver Burdett Co.
Stanford Univ. Press Univ. of Chicago Press Univ. of Minn. Press Univ. of Oregon Press Univ. Publishing Co.

Univ. Publishing Co.
Vanguard Press
Van Nostrand (D.), Inc.
Wagner (Harr) Pub. Co.
Webb Book Pub. Co.
Wetzel Pub. Co.
Wheeler Pub. Co.
Winston (John C.) Co.
World Book Co.

LAW AND LEGAL BOOKS

BOOKS

Anderson (The W. H. Co.)
Bancroft-Whitney Co.
Banks & Co.
Banks & Co.
Banks Baldwin Law Pub. Co.
Bender (Matthew) & Co.
Bisel (Geo. T.) Co.
Bobbs-Merrill Co.
Callaghan & Co.
Harlow Pub. Co.
Lawyers Co-Op. Pub. Co.
Little, Brown & Co.
Prentice-Hall, Inc.
Ronald Press Co. (The)
West Pub. Co.

RELIGIOUS BOOKS

Abingdon Press (The) Amer. Baptist Pub. Soc. Amer. Tract Soc. Association Press Augustana Bk. Concern (Luth'n) Augustana Bk. Concern (Luth'n)
Beacon Press (The)
Benziger Bros. (Catholic)
Bloch Pub. Co. (Jewish)
Bobbs-Merrill Co.
Bruce Pub. Co.
Catholic Education Press
Cokesbury Press
Columbia Univ. Press
Concordia Pub. House (Lutheran) Duke Univ. Press
Dutton (E. P.) & Co.
Eerdman's (Wm. B.) Pub. Co.
Friendship Press
Gorham (Edwin S.), Inc.
Gospel Trumpet Co. Gospel Trumpet Co.
Harper & Bros.
Herder (B.) Book Co. (Catholic)
Houghton Mifflin Co.
Humphries (Bruce), Inc.
International Pubs. Co.
Jewish Pub. Soc. of Amer.
Judson Press (The) (Baptist)
Kenedy (P. J.) & Sons (Catholic)
Lutheran Literary Board Macmillan Co.
Macrae, Smith Co.
Melgs Pub. Co.
Morehouse Pub. Co. (Episcopal)
National Pub. Co.
Nelson (Thos.) & Sons
Open Court Pub. Co. Open Court Pub. Co.
Paebar Co., Inc. (The)
Pligrim Press (Congregational)
Presbyterian Bd. of Christian Ed.
Pustet (F.) Co. (Catholic)
Reilly (The Peter) Co. (Catholic)
Scribner's (Chas.) Sons
Sheed & Ward (Catholic)
S. S. Board, So. Baptist Conv.
United Lutheran Pub. House
Univ. of Chicago Press
Univ. of Chicago Press
Univ. of Oklahoma Press
Westminster Press (Presbyt'n)
Wilde (W. A.) Co.
Willet (Lark & Co.

TRANSLATIONS

Antioch Press
Antioch Press
Architectural Book Pub, Co.
Black Cat Press
Bruce Pub, Co.
Cornell Univ, Press
Covict Friede, Inc.
Day (The John) Co.
Dodge Pub, Co.
Dodge Pub, Co.
Doubleday, Doran & Co.
Dutton (E. P.) & Co.
Farrar & Rinehart, Inc.
Harper & Bros.
Hollday House
Humphries (Bruce), Inc.
International Publishers
Jewish Pub, Soc. of Amer.
Kendall (Claudo), W. Sharp
Knopf (Alfred H.), Inc.
Macaulay Co.
Macmillan Co. (The)
Morrow (Wm.) & Co.
Mussey (Barrows), Inc.
Primavera Press
Primrose Pub, Corp.
Simon & Schuster, Inc.
Stacknole Sons. Simon & Schuster, Inc. Stackpole Sons Stackpole Sons
Stechert (G. E.) & Co.
Story Press (The)
Univ. of Minn. Press

REPRINTS

Algonquin Pub. Co.
Appleton-Century Co. (D.), Inc.
Black Cat Press
Blue Ribbon Books, Inc.
Burt (A. L.) Co.
Chelsea House
Donobue (M. A.) & Co.
Doubleday, Doran & Co.
Garden City Pub. Co.
Garden City Pub. Co.
Greenberg, Publisher, Inc.
Grosset & Dunlap
Holiday House
Inman (Maurice), Inc.
Modern Library, Inc.
Nati. Home Lib. Foundation
Peter Pauper Press Peter Pauper Press Primavera Press Reinhold Pub. Corp. Reinfold Pub. Corp.
Smith (Peter)
Stechert (G. E.) & Co.
Vanguard Press
Wagner (Harr)
Wise (Wm. H.) & Co.
Wise-Parslow Co.
World Syndicate Pub. Co.

POETRY

POETRY

Antioch Press, (The)
Black Cat Press
Caxton Printers, Ltd.
Day (The John) Co.
Dial Press, Inc.
Dodd, Mead & Co.
Doutloday, Doran & Co.
Dutton (E. P.) & Co.
Farrar & Rinehart, Inc.
Harper & Bros.
Holt (Henry) & Co.
Humphries (Bruce), Inc.
Jewish Pub. Soc. of Amer.
Kaleidograph Press
Knopf (Alfred A.), Inc.
Macmillan Co. (The)
Morrow (Wm.) & Co.
Nat'l Home Lib. Foundation
Paebar Co., Inc. (The)
Primavera Press
Soribner's (Chas.) Sons
Southwest Press
Willett, Clark & Co.
Winston (John C.) Co.
Yale Univ. Press

MUSIC AND MUSIC **TEXTBOOKS**

Barnes (A. S.) Co, Ditson (Oliver) Co. Fischer (J.) & Bro. Hall & McCreary Co. Hinds, Hayden & Eldridge, Inc. Schirmer (G.), Inc. Silver Burdett Company

PLAYS, PAGEANTS. READINGS, ETC.

Atlantic Monthly Press. Baker (Walter H.) & Co.
Barnes (A. S.) Co.
Beacon Press (The)
Beckley-Cardy Co.
Black Cat Press
Bugbee (The Willis N.) Co. Covici-Friede, Inc. Dodd, Mead & Co. Dramatic Pub. Co. Eldridge Entertainment House Farrar & Rinehart, Inc. Fischer (J.) & Bro. Fitzgerald Pub. Corp. Flanagan (A.) Co. French (Samuel) Gospel Trumpet Co. Humphries (Bruce), Inc. Jewish Pub. Soc. of Amer, Little, Brown & Co. Longmans, Green & Co. Meigs Pub. Co. (Religious) Nelson (Thos.) & Sons Northwestern Press Paine Pub. Co. Penn Pub. Co. Putnam's (G. P) Sons Random House, Inc. Row, Peterson & Co.

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1936.

Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1936.

Before me, a notary public in and for the State and County aforesaid, personally appeared Willard E. Hawkins, who, having been duly sword according to law, deposes and says that he is the editoof The Author & Journalist, and that the following is the theorem of the Author & Journalist, and that the following is the convership, management, etc., of the aforeaid publication for the date shown in the above caption, required by the action of the date shown in the above caption, required by the action of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit: I. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, feditor, Millard E. Hawkins, Denver, Colo.; Managing Editor, None, Business Manager, John T. Bartlett, Boulder, Colo., 2. That the owner is: The Author & Journalist Publishing Co., Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo., John T. Bartlett, Boulder, Soning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None, 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holder appears upon the books of the company as trustees, hold stock and securities i

ストスススススススススススススス

If You Wish Sales Service ----

For those readers who are more interested in making an immediate test of their manuscripts than in obtaining criticism and counsel, THE AUTHOR & JOURNALIST Sales Agency is maintained.

If the manuscript is deemed salable, it is expertly offered to magazines in an effort to accomplish a sale. When checks are received from publishers, THE AUTHOR & JOURNALIST makes settlements promptly, less 10% commission, minimum commission, \$4.

To use THE AUTHOR & JOURNALIST Sales Agency, you need only submit your manuscript with reading fee (\$1 for the first 1000 words in each manuscript, 25 cents for each additional 1000) and return

The Agency does not market poetry, photoplays, forlorn hopes, or material of limited appeal. Its services are offered for good fiction and articles. Address—

The Author & Journalist Sales Agency 1837 CHAMPA ST. DENVER, COLO. Send for free leaflet, "What Editors Want." うとうとうとうとうとうとうと



LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Ace Detective and Western Aces, 67 W. 44th St., New York, Magazine Publishers periodicals, are both wide open for short-stories up to 6000 words and novelettes up to 15,000 words. The first uses emotional detective fiction and the latter emotional Western fiction, paying 1 cent a word and up, on publication. Mary Lou Butler is associate editor. publication.

Federal Agent is to be revived by the Dell Publishing Co., 149 Madison Ave., New York, with a January issue. It uses realistic, emotional action shortstories involving G-men, post-office inspectors, nar-cotic squad men, treasury sleuths, and other government department operatives, in short-story lengths of 4500 to 6000 words, novelettes, 9000 to 12,000. West F. Peterson is editor. Payment is at 11/2 cents a word, on acceptance.

Doc Savage Magazine, 79 Seventh Ave., New York, John L. Nanovic, editor, "is looking for thrilling, action-packed adventure stories not exceeding 6000 words in length. We prefer American heroes, though action can be planted anywhere in the world. The element of individual conflict of the hero overcoming great obstacles to win always is desired, and action should never be subjugated to atmosphere. Let the action itself create the atmosphere." A rate of 1 cent a word is paid on acceptance.

The Sportsman, 8 Arlington St., Boston, has been purchased by the publishers of Popular Science Monthly, and while still issued at the Boston address, and under the editorship of Richard Ely Danielson, will extend its policy to pay highest rates in the field, on acceptance, for suitable material. It is devoted to special aspects on amateur sports, including fox hunting, polo, yacht racing, gunning, fishing, etc.

Spicy Western Stories, 900 Market St., Wilmington, Del., is a new member of the Culture Publications group, which includes Spicy Adventure Stories, Spicy Detective Stories, and Spicy Mystery Stories. ing Western short-stories up to 5000 words, with strong sex situations, are used. Lawrence Cadman is editor. Rates paid are up to 1 cent a word on accept-

Headquarters Detective, 67 W. 44th St., New York, needs short-stories up to 6000 words, writes Mary Lou Butler, associate editor. The point of view should be that of an official law-man. Particularly sought are stories involving G-men, state troopers, patrolmen, and other slightly less usual officials. ment is at 1 cent a word on publication.

Real Northwest Adventures, 165 Franklin St., New York, is a magazine of Winford Publications. It uses material similar to Complete Northwest Novel Magazine of the same group-short-stories of the Northwest Mounted, logging, mining, etc., novelettes of 10,000 to 12,000 words, and novels of 50,000 to 75,000. Payment by arrangement.

The American Mercury is now edited from Ridgefield, Conn. It has been altered in format and the price has been reduced from 50 to 25 cents. Paul Palmer, editor, writes: "Our preferred length for articles and stories is now 3000 instead of 5000 words. Payment is at 4 cents a word and is made immediately upon acceptance.

The Allied Youth, National Education Association Building, Washington, D. C., official publication of Allied Youth, an organization sponsoring a program of alcohol education, is now in the market for high-grade articles giving constructive information about alcohol to young people, short fiction involving alcohol situations that confront youth, and good cartoons. W. Roy Breg is executive secretary of the organization. From 500 to 750 words is the acceptable length for articles and fiction, with payment of 1 cent per word, or a minimum of \$5. Talented writers who are genuinely interested in alcohol education are being sought for special assignments.

The Spider, 205 E. 42nd St., New York, of the Popular Publications group, uses short-stories up to 5000 words dealing with philanthropic volunteer crime fighters. The lead novel has been arranged for. Rates, 1 cent a word, on acceptance.

Four Star Love, 205 E. 42nd St., New York, is a new member of the Popular Publications group. It will use glamorous stories of young love in lengths from 3000 to 10,000 words. Jane Littel is editor. Rates, 1 to 2 cents a word, on acceptance.

Western Romances and All Western of the Dell group, 149 Madison Ave., New York, ask writers to limit their stories to not more than 5000 words. John Burr, associate editor, remarks that submitted stories have been running too long of late.

The National Aero Reserve sponsors a syndicated aviation column conducted by Lieut. John L. Scherer, Box 105, Cos Cob, Conn. Mr. Scherer writes: "The NAR is now on the market for short aviation news, comments, items, and photographs, as well as for model-plane articles, hints, plans, etc., not to exceed 1800 words in length. Short articles will be given preference. No fiction. Rates, ½ to ½ cent per word, photos 50 cents each, unless large and unusual, in which case a higher rate, subject to mutual agreement, will be paid. Payment is on publication or at the end of 30 days after acceptance (whichever comes first). Heretofore all aviation material appearing in the column has been my own, but in order to extend its scope I am now planning to use the above types of free-lance material."

The November issue will be the last number of Life, 60 E. 42nd Street, New York. It has been bought by Time, Inc., which will convert it into a weekly magazine of news pictures at 135 E. 42d St., New

Coronet, 919 N. Michigan Ave., Chicago, has been launched by the publishers of Esquire as a new magazine of popular culture. It is characterized as a magazine of "infinite riches in a little room." It uses reproductions of fine paintings, photographs, cartoons, fiction, personalities, satire, criticism, and fact stories.

Movie Humor. Ultem Publications, 381 Fourth Ave., writes: "We are planning a new magazine in the sophisticated love field. It is to be somewhat of a peppy book, but not too peppy. We are in the market for short love stories, not too romantic, about 1000 to 1800 words. Will pay 2 to 3 cents per word on acceptance." M. R. Reese is editor.

Today, 152 W. 42nd St., New York, announces that Haydie Yates is now managing editor.



THIS NEW WRITER SOLD 17 STORIES

TO THESE SLICKS

In Thirteen Months of Lenniger Help

"Your advertisements convince me that you get results for your clients. I am a very lax and blundering salesman of my own stuff. Some I've sent to only one or two markets; none to every possible market. I'm also a very poor critic of my own work; the stories that seem good to me appear to please no one else . . ."



Green Forest, Ark.

Thus ran the first letter I received from Frank Bunce, dated Aug. 24, 1935. A few days later came a bundle of stories he'd tried unsuccessfully to sell. I told him which ones to rewrite, showed him their weaknesses and how to correct them. I took on others despite their rejections without change. Out of these old stories alone we've sent him nearly \$2,000. in sales checks.

Since then Mr. Bunce has slanted his new stories at the markets I suggested; he's revirten and improved them when necessary in line with my criticisms and advice. And as of Oct. 10, 1936, I've sent him checks for 17 short stories, most of them bringing from \$350, to \$600, each, sold to the eight magazines displayed at the left. We've resold a number of these in England and also for foreign translation. And "salvaged" five of his old rejects to "pulp" markets for an additional \$365,00.

Don't You, Too Want RESULTS?

IF YOU'RE A BEGINNER I'll honestly appraise your work and recommend salable scripts to editors requesting such copy. If scripts are unsalable, I'll tell you why, and give constructive revision and replot suggestions. Until we sell \$1,000, worth of your work there is a nominal charge for my help. This fee is \$2,00 on scripts to 2000 words, 75c per thousand if longer. Books: 25-40,000 words, \$15,00; 41-60,000 words, \$20,00; 61-80,000 words, \$22,50; 81-100,000 words, \$25,00. Commissions: 10% on American, 15% on foreign sales.

IF YOU'RE A PROFESSIONAL or sell occasionally, I'll handle your work on straight commission if you've sold \$1,000, worth of fiction within last year; if you've sold \$500, worth in last year, you're entitled to 50% reduction above reading rates.

Send your manuscripts, or write for free booklet and market letter.

Literary Agent

45 West 45th St. New York, N.Y.

WRITE STORIES THAT SELL

Don't let anyone tell you, "The new writer has no chance." Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies Home Journal, Pictorial Review, Cosmopalion, Ladies Home Journal, Pictorial Review, Cosmopalitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Many had novels published and plays produced. One had a musical comedy produced.

My Clients Sell . . Because They Learned HOW to Write to Sell!

I offer Criticism and Sales Service—Collaboration—
Coaching. My own work appears in leading magazines. Id you want to break in, or increase your sales, write for

LAURENCE R. D'ORSAY 119 Marion Bldg. Hollywood, California

GOOD CRITICISM

The only bargain in criticism of a story or article in manuscript is that which returns to the writer the full value of the money invested by him. Criticism cannot always transmute a leaden story into gold, but it can, and should, point the writer to producing better work. For you and I sell what we write only when we become practiced in the conscious art of writing what will sell. If this advertisement attracts you, please send for my circulars.

EDWIN L. SABIN

(Manuscript Critic-Literary Adviser) Route 1, Hemet, Calif.

TYPING 5c PAGE

first order only—any length script. Subsequent orders 30c per 1000 words. Carbon copy free. Spelling and grammar corrected. Manuscripts typed neatly and as editors like them. 4 years' experience.

WANDA MORRISON

125 Wellington Road Upper Darby, Penna.

MANUSCRIPTS WANTED

Books, stories, plays and articles for submission in U. S. and foreign countries. Personal representation in leading literary centers of the world. Write for FREE details of UNIFIED SALES PLAN, circular A 1136.

OTIS ADELBERT KLINE

461 W. 34th St.

New York City

DESPAIRING WRITERSwho are afraid they never will sell a story or article-Kindly write JOSEPH LICHTBLAU, P. O. Box 41, Station "H", New York City, for SOME VERY IN-TERESTING FREE INFORMATION.

"YES! NO READING FEES!"

ON NOVELS, Novelettes and Shorts, intended for revision; only postage for free reading, advice. If revisable, author of 15 years' experience will fully REBUILD in professional form for small charge. Sales Dept. for marketing, 10% basis; N. Y. outlet. SALES PROVE RESULTS! This may be YOUR chance for success. Find out—now!

THE STORY REBUILDER

BOX 148

DANTE, VIRGINIA



THE AUTHOR & JOURNALIST'S SIMPLIFIED TRAINING COURSE

Creative Courses

Practical Fiction Writing

Modern, alert, practical training in all types of magazine fiction writing. Personal instruction and guidance in writing salable stories by David Raffelock.

The Creative Ability Developer

An inexpensive, scientific method designed to stimulate and encourage the writer, to release the flood-gates of ideas. The ideal course for the beginner and for the experienced author whose ideas have gone stale.

Quality and Smooth-Paper Writing

Intensive personal work, strictly limited to writers who have already sold stories and to those beginners whose work shows unmistakable indications of high creative ability.

| | | | n, Denver, Col information | |
|----|------|---|-------------------------------|--------|
| | | | that creative | |
| | | | | ****** |
| AE | DRES | S | | |

POETS: 999 Places to Send Poems

Send self-addressed, stamped envelope for descriptive leaflet, also 1936 PRIZE PRO-GRAM with particulars of \$25 quarterly prizes, monthly contests, Book Publication Contest, Free Anthology Plan, Hand-writing Analysis, Holiday Specials, etc.

KALEIDOGRAPH, A National Magazine of Poetry (Published monthly since 1929; 25c a copy; \$2 a year) 702 N. Vernon St. Dallas, Texas

AJ-11

A N unusual correspondence club for unusual people. Unusual books loaned free to members. Over 1800 members the world over. Send 3c stamp for particulars of our unique service.

CONTACTS, Box 91 Station D, New York City

The Publishing House of the Evangelical Church, Third and Reily Streets, Harrisburg, Pa., issues two Sunday School weeklies. The editor, W. E. Peffley, writes: "Our Boys and Girls, is for juniors, 9 to 11 years. The Sunday School Messenger is for intermediates and seniors, 12 to 17 years. We use nature stories, science, discovery, and in the older paper we have a page for editorials. These are more in the nature of a challenge with a moral. We have a serial story and a one-chapter story in each issue of The Sunday School Messenger, so we try to carry the same kinds in Our Boys and Girls." These magazines pay low rates on acceptance.

The Youth's Comrade, Nazarene Publishing House, 2923 Troost Ave., Kansas City, Mo., is a Sunday School paper for young people. The editor, Miss Edith Yantz, writes: "We have a particular need for stories 800 to 1000 words in length, which have a very definite point of emphasis in them. I would like to get more of this type and length of story for the editorial page." The rate of payment is low, on acceptance.

Ralph H. Graves has resigned as editor and manager of the Doubleday-Doran Syndicate, Garden City, N. Y., to organize a syndicate representing a group of New York publishers.

Adult Bible Class Monthly, 420 Plum St., Cincinnati, of the Methodist Book Concern, is in the market for only a few short-stories, writes Jonathan B. Hawk, editor. It uses principally articles on significant adult and Bible class activities. Payment is on publication at 1 cent a word.

Standard Magazines, 22 W. 48th St., New York, the "Thrilling" group, are reported to offer a better opportunity for new writers who submit short-stories of not over 3000 words, than any other type of material. A need for stories of from 1000 to 3000 words is reported to exist in all of the magazines of this group.

A rumor is going the rounds that more than twenty-five well-known pulp writers have signed a round-robin bond not to submit their work during 1937 to any house which does not pay on acceptance or which pays less than 1 cent a word.

Harriet Monroe, founder and editor of *Poetry, A Magazine of Verse*, published in Chicago and considered an outstanding leader in its field, died early in November, at the age of 75. The magazine will continue under the editorship of Morton D. Zabel.

The St. Francis Home Journal, Castlegate Ave., South Hills Branch, Pittsburgh, Pa. is edited by Rev. Clarence Tschippert, who writes: "The Journal aims to be a home publication. We accept short-stories and our rate of payment ranges between \$10 and \$20. Also short articles of general interest, preferably of Catholic interest, and payment is according to intrinsic value. Also poems, in regard to which we have no set price."

Smashing Western, 100 Hudson St., New York, is a companion magazine of Chesterfield Publications to Smashing Novels. Cliff Campbell, editor, states that its requirements are for fast-action Western shortstories, 2500 to 6000 words in length, new or reprint novelettes, 15,000 to 30,000 words, and novels 40,000 to 70,000 words. Payment is by arrangement.

Kent B. Stiles has resigned as editor of *The American Stamp Digest*, 142 W. 24th St., New York. The present publisher is Dagobert D. Runes, Ph.D., of the Modern Scientific publications. It is understood that the magazine will no longer attempt to pay for material. Two issues have been skipped, but a November number is scheduled to appear.

Voice of Experience (Macfadden Publications) has been discontinued.

Western Trailer Trails, 711 Anglo Bank Bldg., San Francisco, Austin E. McNeill, editor, writes: "We will buy suitable material for this magazine, which will circulate among house trailer owners in the eleven Western states. It is not a trade magazine. We can use articles on trailer travel throughout the West, preferably illustrated. Separate protographs of house trailers, if at all unusual, also are welcome. We can use a limited amount of poetry of the lighter type, having a house-trailer touch to it. Will also welcome jokes, if they are wrapped around house trailers. Payment is made upon acceptance—for articles, 1 cent a word; photos, \$2 apiece; jokes, 50 cents apiece; poetry, 20 cents a line."

Mid-Week Pictorial, 148 E. 47th St., New York, is reported to be open for articles and dramatic fact stories. As it is an illustrated magazine, photos are important. Good rates are reported to be paid.

Mystery Adventure, which was listed last month as a projected magazine to be edited by Harold Hersey, is the same magazine that has been published by Fiction Magazines, Inc., at 10 W. 42nd St., New York. It will be handled by Mr. Hersey with his other magazines from 49 W. 45th St., New York. Mr. Hersey writes that he assumes no responsibility for the magazine under its former ownership. Writers to whom accounts may be due for material used up to December 1 should take them up with the former publishers.

Illustrated Mechanics, 1411 Wyandotte St., Kansas City, Mo., recently wrote to a contributor who requested payment for an item used in April: "We are operating under Section 77B, and the court will not permit us to pay any accounts incurred before July 6th. Things are better, however. Send something along.—E. A. Weishaar."

Eve, 80 Eighth Ave., New York, is edited for the Jewish field. It uses short-stories of dramatic love interest and articles of timely interest to women, paying 1 cent a word on publication. C. Belle Makarius is editor.

A New York agent remarks that in view of the numerous changes in the various pulp-magazine publishing groups, he is not now submitting manuscripts to individual magazines, but to groups as a whole. Possibly this is a good tip for writers to follow in many cases. The plan, however, should make an exception of Street & Smith periodicals, where magazines under different editorship handle their manuscripts separately.

Detective Romances, 67 W. 44th St., New York, is a new periodical issued by Magazine Publishers, Inc. It uses detective fiction with a somewhat spicy romantic interest. Rates are 1 cent a word up, on publication.

The Guildsman, 3044 W. Grand Blvd., Detroit, states that it will not need new material for some time.

Independent Feature Service, formerly at 806 Park Central Bldg., Los Angeles, has "moved, left no address," according to postal reports.

Sex Psychology, 154 Nassau St., New York, has moved, leaving no address, according to the post office.

Ringmaster has moved from 1 N. La Salle St., Chicago, to 381 Fourth Ave., New York.

The Farmer Magazine is now the title of the former Ontario Farmer, 73 Richmond St., W., Toronto, Canada.

Seattle Post Intelligencer, Seattle, which was recently reported as a market for bright sayings, is not now being published, owing to the Newspaper Guild strike.

Wheeee—I just got \$5.00 for a Story!

AND IT ONLY COST \$7.20 TO HAVE IT TYPED!



your own manuscripts—and still have them look like a professional job? . . . Here is a lifesaver—Eaton's Corrasable Bond. You can type a line, make a mistake in it or change your mind, and erase it perfectly and spotlessly with an ordinary pencil eraser!

Many prominent writers use Eaton's Corrasable Bond. It is light in weight — opaque — and tough. And the erasing quality is pure magic. Send for a sample today.

Saton's

CORRASABLE BOND

| Eaton F | Paper Corp., Pittsfield, Mass. |
|-----------|---|
| Gentlemen | n: |
| Here is | the name of the dealer from whom I usually |
| purchase | stationery |
| | 4.7 |
| Here is h | is address |
| ******** | *************************************** |
| | is fifteen cents (stamps or coins). Please send heet sample of Corrasable. |
| Name | |
| Street | |
| City | |
| | |

WE CAN HELP YOU

Twenty years' experience in the judging of manuscripts as editor and authors' agent; an intimate knowledge of present-day market conditions, gathered in the heart of the publishing world; a personal acquaintance with practically every editor of importance in the United States—these should be of service to our clients, shouldn't they? We will give you intelligent, sympathetic help and guidance, and you can count on us for absolute, straight-from-the-shoulder frankness. We want clients who have the will to go forward—we want to help them to go forward.

Jane Hardy was formerly on the editorial staff of Macmillan Company. She is highly recommended by Harold S. Latham, Ida Tarbell, Henry Goddard Leach, Hamlin Garland, and others.

Send for circular, and for letters of recommendation from George Horace Lorimer, H. L. Mencken, John Farrar, William C. Lengel, H. E. Maule, William Allen White, Marie M. Meloney, H. C. Paxton, Fulton Oursler, Thayer Hobson, Marjory Stoneman Douglas and others.

ROBERT THOMAS HARDY, INC.

JANE HARDY, Pres.

55 West 42nd Street, New York, N. Y.

AGNES M. REEVE Reader and Critic

Offers expert criticism and revision; shows writers how to slant stories, articles, poetry, for certain publications. Teaches beginners the new technic and how to meet editorial requirements.

BOOK MANUSCRIPTS

Criticized, Revised, Edited, Typed, Marketed
Send for catalogue

THE OLDEST WRITERS' SERVICE

Dept. J.

Franklin, Ohio

EARN MONEY WITH POETRY

My book, Success With Poetry, (\$2.50) describes many unique and profitable ways. Also a \$30 Versification Course teaching many old and new forms, self-criticism, publishing, etc., now only \$2.50. All Poetic Forms expertly criticized and revised. Publication suggested. Artistic lettering, poetry, prose. Many grateful clients in U.S.A. and abroad. Write now.

ANTON J. ROMATKA 25 W. 3rd Street, New York, N. Y.

WRITERS TWO HEADS ARE BETTER THAN ONE

Practical Expert WORKS WITH YOU to perfect your Story, Radio or Talkie Idea, Book or Play. Beats Schools or Criticism. Get details.

WRITERS' COLLABORATIVE METHOD

Room 200, 177 William St., New York, N. Y.

Pocket Detective Magazine, 79 Seventh Ave., is a new Street & Smith monthly edited by Robert Arthur. It uses detective, mystery, and detective-action stories in all lengths up to 15,000 words. Various settings are permissible, but emphasis should be on interesting characters, strong motivation, and good writing. Stories should be colorful but not lurid. Payment is at 1 to 3 cents a word, on acceptance.

The Skipper, 79 Seventh Ave., New York, is an addition to the Street & Smith group. It uses "fast, tough mystery-adventure stories" in any locale, American heroes preferred. Shorts from 2000 words up and novelettes of about 8000 words are used. John L. Nanovic, editor, pays 1 cent a word on acceptance.

Sport Pictorial, 79 Seventh Ave., New York, is a new illustrated magazine of Street & Smith devoted to sports of all kinds. Short intimate articles on noted athletes will be considered. They must be authoritative. Charles Payne, editor, promises good rates on acceptance.

Secrets, 67 W. 44th St., New York, is a new magazine announced by Periodical House. Rose Wyn, editor, states: "The magazine is to contain dramatic first-person stories from real life, written sincerely and emotionally. Shorts can run from 3000 to 6000 words; novelettes, 9000 to 12,000. Quick decisions on all stories submitted. Payment will be immediately upon acceptance; rate, over 1 cent a word."

This Week, 420 Lexington Ave., New York, now lists its requirements as follows: Adventure, romantic, mystery short-stories, 1500 to 3500 words; short articles on popular science, adventure, personalities, sports, with photos, 1500 words; animal photos, jokes, and cartoons. Mrs. William Brown Meloney is editor, and excellent rates are paid on acceptance.

W. H. Fawcett, president of Fawcett Publications, Inc., announces the appointment of Harry Hammond Beall as managing editor of the Fawcett Hollywood group, consisting of Screen Play, Screen Book, Movie Classic, and Hollywood Magazine, published at 7046 Hollywood Blvd., Hollywood, Calif. E. J. Smithson has been named assistant managing editor.

The Horn Book, 270 Boylston St., Boston, published by the Bookshop for Boys and Girls and edited by Bertha Mahoney, writes that practically all of its articles are arranged for by the editors with authorities on children's books and literature.

Hard Boiled, 79 Seventh Ave., New York (Street & Smith) is now edited by Artemas L. Holmes.

Western Winners, Nick Carter Magazine, and Pete Rice Magazine, of the Street & Smith group, have been discontinued.

Psychology, 381 Fourth Ave., New York, is in the market for personal experience stories, from 1200 to 1800 words in length. "We pay for this kind of story on acceptance at 1 cent a word or more, by arrangement," writes E. Field, editor. "The experiences need not be psychological, but sincere personal experiences."

Caravan, 34th St. and Eighth Ave., New York, is now edited by A. A. Landis, who succeeds Frederic Maine.

Kobel Studios, Frankfort, Ind., are in the market for odd and strange photos, according to a contributor, and pay good rates for them.

Current America, St. Charles, Ill., is a new publication edited by E. J. Costello, formerly of For Me, which has been suspended.

The Clarkson News, Clarkson, Mich., is no longer in the market for short short-stories.

House of Youth, Toronto, Canada, has failed to report on material submitted in May, according to a contributor, and pays no attention to letters of inquiry.

Black Book Detective Magazine, Ranger Publications, 220 W. 42nd St., New York, is skipping its November and December issues, owing to a change in distributors.

Aperitif, Box 354, Santa Barbara, Calif., has been discontinued.

Modern America, Boliver, Tenn., reported on September 28th that it had been suspended for two

Two To Teens, 401 Berger Bldg., Pittsburgh, Pa., reported to a contributor that it is not buying manuscripts.

Parade, Architects Bldg., Philadelphia, has been discontinued.

PRIZE CONTESTS

College Humor, 22 W. 48th St., New York, announces a cartoon contest. A first prize of \$100 and 25 further prizes of \$75 down to \$10 will be awarded for best cartoons submitted by artists who have never previously had their drawings published in College Humor, Any number of drawings may be submitted and all must be original. Entries must be in black and white-pen and ink or wash. Artists whose work has been reprinted in College Humor from college publications are eligible to compete. Contributions must be postmarked not later than December 1, 1936. Address Cartoon Contest.

Proctor & Gamble offer prizes ranging from a \$1000 yearly income for life down to \$10 for best letters in 25 words stating why you like certain qualities in Camay soap. Entry blanks and full conditions may be procured from dealers. Entries must be post-marked before midnight Nov. 30, 1936. Address Camay, Box 828, Cincinnati, Ohio.

National Oats Co., 301 16th St., Cedar Rapids, Ia., offers 2404 cash prizes, ranging from \$1000 to \$1, for best letters or sketches suggesting how you would or would not change the package in which 3-Minute Oat Flakes are packed. Entries must be postmarked by midnight of December 15.

Correct English, 549 W. Washington St., Chicago, offers monthly contests for best typewritten business letters not over 30 lines in length. Forms, sales, collection, adjustment, solicitation, application, introduction, recommendation, and other types of business letters are eligible. Not more than two entries per person per month. A \$10 cash prize and two book prizes are awarded.

Ingram's Shaving Cream offers a first prize of \$2500 and ten prizes of \$100 each in addition to merchandise prizes for answers to the question, "Which is more important to you? (1) Ingram's famous coolness, (2) Ingram's concentrated economy." must bear contestant's name and address and name and address of his regular druggist, and must be accompanied by the top of a carton from a jar or tube of the shaving cream. Entries must be postmarked before midnight, Dec. 1, 1936. Address P. O. Box 511, Elizabeth, N. J.

Liberty, Chanin Bldg., New York, has dropped its Major Bowes Amateur Page.

The statement of prizes offered by Modern Romances, 149 Madison Ave., New York, of the Dell group, was inaccurately given in the October AUTHOR & JOURNALIST. Dorothy Hosking, setting us right, states: "Every month we do award prizes of \$15, \$10, and \$5 for the best letters answering the problem presented in the 'If This Were You—' department; also \$15, \$10, and five \$5 prizes for the best letters submitted to our monthly criticism contest, offering constructive criticism on the contents of each issue of the magazine; and \$10 for every letter we buy for our 'True Letters' department.'

SOLD



Two books: two magazine stories; a series of twelve shorts and two originals by unknown writers to major studios.

I SELL STORIES

My organization has been established for seventeen years and the success of my service is proven by SALES. If you are interested in this lucrative market, write TODAY for my free booklet.

ADELINE M. ALVORD

6605 Hollywood Blvd. Hollywood Calif. Suite 215 Dept. P.

Typing — Revision — Verse Criticism

"Your work is beautifully done."

Careful typing (short stories, articles, plays, books), 50c per 1000 words. Prose revision (rearrangement of awkward phrasing; correction of grammatical errors, unintentional repetition, faulty punctuation and ineffective paragraphing), 50c per 1000 words. Typing of verse, 1c a line. Verse criticism, 3c a line. One carbon. AGNES C. HOLM

Racine, Wis.

AUTHORS!

Know the truth about your characters! A chart drawn by astrology reveals the life story, the friends, home life, marriage, business, enemies, with questions answered, in a plot of about five hundred words, drawn from the hour, day, month, year, city and state. (state sex) of your choosing.

Price \$5

B. DUNN

1018 Avenue C.

Ft. Madison, Iowa

Publishers Are Your Best Advisers

Almost daily we receive MSS not "down our but showing great promise on the part of

street," but showing great promise on the part of the authors.

Therefore, we have established a new department—an author's service department, in which our regular editors give competent critical and advisory help to authors.

Unlike many authors' services, we welcome non-tiction material, and virtually every form of literary work that can be either printed or broadcast.

Cast.

Don't send us your MSS until you have written for our folder describing methods and terms.

SOUTHERN LITERARY INSTITUTE

Publishers
AZTEC BUILDING SAN ANTONIO, TEXAS

Trade, Technical and Class Journal Department

JOHN T. BARTLETT. EDITOR

MANUSCRIPT SENDING RECORDS

BY H. R. SIMPSON

HERE may have been something psychopathic in the manuscript record system I used during my freshman days as a writer, but the scheme cer-

tainly worked.

I slit return envelopes, and saved the front halves, making a neat stack with the unused sides up. a pen-knife, I made two neat incisions clear through, at one end. I converted a clip into a square "U", which I inserted through the slits. I easily bent the

I used this pad, created of materials employed by editors to destroy me (now you see the pathological angle?) for my sending record. I would strike a line across a page, then write directly below, taking no more space than was necessary, an entry like this-

| SUCCESSFUL FARMING | | |
|-----------------------|-----|--|
| Novel Poultry Nest | 275 | |
| Winter Fuel Economies | | |
| How To Use Want-Ads | 650 | |
| An Anti-Pat Campaign | 340 | |

The figures, of course, indicated number of words. They were recorded, incidentally, only on the first sending of a manuscript.

Having made my entry, I struck a line directly below across the page, and was ready for the next send-

When manuscripts were returned, I simply crossed them off. When one was paid for, I indicated the amount.

When the pad was half an inch thick, I would unbend the overlapping clips, perforate another supply

of envelope halves, and add them.

I began to make money, and this home-made system, which required little time and yet served the purpose quite well, didn't seem quite professional enough. In my next phase, I went haywire on records, and set out to have an index card for each article. A sending record still was necessary. Cardindexing by title may be efficient when manuscript lengths are long, but it is impractical when a writer does a great many articles, as I did then and still do, with most quite short.

I came gradually to my present system, which is a loose-leaf ledger. In this, in alphabetical order, I have the names, addresses, editors, and other information, of all of the publications to which I ever submit material, a page or more for each entry. There are two columns on a page. The information recorded for each sending is date, the individual articles, and word lengths. When an article is returned, I put the initial "R" after it. An "A" indicates acceptance. Payment is shown by the amount received.

I suppose an "efficiency expert" could shoot my system all to pieces. Some bright reader is going to ask, Suppose you want to locate a certain manuscript-

how does that system tell you where it is?" My articles fall into a number of general fields. The title of an article usually indicates its field. Even if I do not remember where the article is-and, like most writers, I have a mighty good memory for such facts-I know, at once, it must be at one of seldom more than half a dozen publications. The time required to search is brief. Hardly a dozen times a year do I have such a search.

The routine of entering sending and return data is carried out very rapidly. The system is perfect for follow-up, inasmuch as one page is the manuscript situation with any single editor. At a glance, I see what he has, and when it was sent. With equal speed, I can study my experience with a market.

I have used this system for over a dozen years without even a minor change, proving either that I am getting set in my ways, or the system is a good one. As for myself, I pride myself on being a progressive.

MARKET TIPS

In the Trade, Technical and Class Journal Field

H. C. Heitzeberg succeeds Carl T. Felker as editor of Sporting Goods Dealer, Tenth St., St. Louis. Mr. Felker, who has been editor for the past ten years, has been made assistant to J. G. Taylor Spink, president of Charles C. Spink & Son, which publishes Sporting Goods Dealer and Sporting News.

Southern Knitter will be launched as a new monthly by the Clark Publishing Co., Charlotte, N. C., publisher of *Textile Bulletin*. The first issue is scheduled for January.

Electric Kitchen Times, 232 Madison Ave., New York, has been suspended. A. E. Colburn, editor, states: "Plans for the future are indefinite, but we

The Coin Machine Review, 1113 Venice Blvd., Los Angeles, is in immediate need of feature material, interviews, occasional coverage of meetings, photographic material, etc., pertaining to the coin machine industry. Free-lance writers interested in securing assignments are requested by H. L. Mitchell, associate editor, to write him, enclosing a stamped envelope for

Highways, the Magazine for All Who Use the Roads, is announced as a national publication by Hi-Way Travel, Inc., 514 No. Prior Ave., St. Paul, Minn. Articles will include humor, and serious interest relating to road building, motor service, highway travel, and convenience, and manufacturing of both road and vehicle equipment, as well as personality and business stories. Fictionized articles are especially asked for and some out-and-out fiction will be wanted. Cartoons, sketches and photographs are particularly wanted-anything that has a highway angle. Lengths will be usually 2500 words and shorter material down to paragraphs and jokes. In the beginning payment will be at 1 cent a word on publication, but payment on acceptance will be started as soon as possible. Edi-torial director of this new publication is E. W. Moeller of Minneapolis. Earle R. Buell, free-lance writer and formerly of Fawcett Publications, will have

The AED Triangle, which started publication some months ago at 327 S. 16th St., Milwaukee, has been discontinued.

Electric Refrigeration News, 5229 Cass St., Detroit, Mich., has changed its name to Air Conditioning and Refrigeration News, as much more descriptive of the field it serves.

A service to authors, particularly those submitting originals for motion pictures.

Not intended for amateurs and no sales advice or criticism can be given by the Academy.

REGISTRY MANUSCRIPTS

Registry

Manuscript

ORIGINALS

IDEAS

"Registration is a valuable aid in identifying and establishing the priority of unpublished literary work offered for sale."

Send ONE COPY to be SEALED and FILED and SERVICE additional copies to be TIME-STAMPED, NUMBERED and immedi-BY MAIL ately RETURNED to you. Enclose \$1.00 fee plus return postage and clearly specify return address.

Academy of Motion Picture Arts and Sciences 1201 Taft Bldg., 1680 North Vine, Hollywood

PLAYS

IDEAS

MOTION PICTURE STORIES

Photographic Digest, 267 Fifth Ave., New York, can use short original material, 500 to 1200 words in length. Geo. W. Hesse, editor, states: "All material should be more or less journalistic in form, concise, and entirely devoid of superfluous padding. While the articles should be written around a photographic subject, they need not necessarily be technical in scope. They must, however, be interesting. We pay 1/2 cent per word, on publication."

MANUSCRIPTS

The Farmer's Family Guide is a newspaper recently started at Terre Haute, Ind. R. J. Fuller is publisher, and H. C. Shouse, editor.

The Empire Druggist has started publication at 90 State St., Albany, N. Y. Editor is Wentworth H.

Telegraph Delivery Spirit, Suite 805 H. W. Hellman Bldg., Los Angeles, a florists' trade journal, J. M. Aubery, editor, writes: "We want a serial of about 1500 words per month for six months. It must feature flowers. Payment is at 1/2 cent per word on publication.

Art of Mosaics & Terazzo, 400 W. Madison St., Chicago, is no longer published.

GREETING CARD DEPARTMENT

BY DORIS WILDER

Anna Bell Art Studio, Box 27, Elmwood Sta., Syracuse, N. Y., will be buying material through November and December for Christmas and Everyday boxed assortments. K. E. Boles. Verses should, of course, be very general in character, such as could be sent by any person or group of persons to any person or group.

The Buzza Company, Craftacres, Minneapolis, Minn. Ready November 1 for General, Relative and Special verses and ideas for the Christmas 1937 line. Routine in the Buzza editorial department seems to have been reorganized so that material can be read and either accepted or rejected quite promptly, instead of selected numbers being held months at a time for final consideration by a planning board. 50 cents a

Paramount Line, Inc., 109 Summer St., Providence, R. I. Christmas material, general and special. "Al-ways glad to consider good snappy comics, whatever Ada Stedman and Theodore Markoff. the season." Sandard rates.

Rose Company, 24th and Bainbridge Sts., Philadelphia. Christmas November 1. H. M. Rose, Jr.

Rust Craft Publishers, Inc., 1000 Washington St., Boston. Seasonal and Everyday, but must be A-1. Humorous and novelty material especially welcome. Fred W. Rust. 50 cents a line.

ED BODIN'S EDITORIAL

Many writers wonder why agents handling big names do not advertise extensively for beginning writers. Here's the reason: A professional writer doesn't like his agent to take on every Tom, Dick and Harry, so that any new writer just for a fee can say that agent so and so is also my agent, and expect the same personal service that professionals demand.

sonal service that professionals demand.

That's why Ed Bodin doesn't ballyhoo for fee-paying clients. True, many class A agents do charge a small fee for a report on a manuscript by an unknown, but like Bodin, they do not accept the unknown writer as a client unless that writer really has the flair and can quickly step into the professional class.

As one editor puts it: "When an agent really has editorial recognition, he doesn't advertise reading and teaching fees." That seems to be the ethics as far as editors are concerned. Teaching and agenting are separate functions. Combined, one can't do justice to either.

either.

ED BODIN-Author's Executive 151 5th Ave., New York City

ATTENTION, WRITERS!

Thousands of dollars are being earned each month by writers who are PLOT GENIE owners. Do you want some of this cash? Our Circular A, sent free on request, gives details. Write for it today.

THE PLOT GENIE

1541 No. Western Ave.

Hollywood, Calif.

MANUSCRIPTS TYPED

neatly and promptly to meet editors' requirements. 40c per 1000 words. Poetry, 1c per line. Punctuation and minor grammatical errors corrected free. Carbon copy and extra outside pages free. 20% discount on book lengths.

MAGDALENE MATHIEU

Desk 1, 231 E. Huron St.

Chicago, Ill.

Every Author Needs THE WRITER'S MONTHLY

This magazine is a monthly guide for his efforts. It contains monthly marketing lists and news, carefully chosen experience and practical-information articles, and condensed and pointed comment. Many people count on its departmental information. If you are writing regularly, take this magazine regularly.

Subscription price, \$2 a year; 20c a copy on all newsstands THE WRITER'S MONTHLY, Dept. AJ, Springfield, Mass.

PLOTS—PLOTS—PLOTS—WITHOUT END In A Deck Of Cards!

Plots by the Million

"I have been trying out Deal-a-Plot with some of my ad-vanced classes. We have developed a number of excellent plots from the cards."—Prof. Lynn Clark, U. of Southern Calif.

"The Deal-a-Plot is so ingenious and simple, so usable, that I was amazed. It seems such a wonderful value for the small sum of \$1,"—Mrs. Francine Ashton, Termo, Calif.



SECOND EDITION

No Two Alike

"I have been running a series in Action Stories about a wild horse-have sold the 14th story on it—wanted to start the 15th. Had no idea on earth about it. Having my hero and my setting, I dealt a card to get an opponent. In ten minutes I had a complete and satisfactory plot. Again thanks to Deal-a-Plot for a good idea—an inspiration. . . . It seems to me you've hit on the best thing yet."—Barry Scobee, Fort Davis, Tex.

Let DEAL-A-PLOT help you to write better

In infinite variety DEAL-A-PLOT, the sensational new plot device, will answer for you such questions as, "What shall I write about? What striking characters can I bring together in my story? What new setting shall I select for my action? What is to be my problem? What complications will carry my story forward? How shall I end it?"

DEAL-A-PLOT is the simplest and most convenient mechanical plot-suggesting device on the market today. It is a deck of thirty-six cards, ingeniously arranged, each containing a different selection of 52 plot essentials. To use it, you merely shuffle and cut the cards. This operation, repeated according to instructions, gives you:

One of the invaluable new features of the second edition.

Each DEAL-A-PLOT deck is accompanied by full directions, in which C. F. Davis, the author, demonstrates the use and versatility of the cards by working out with their aid three complete story synopses—one for a Western Story, one for a Love Story, and one for a Gangster Story.

The climax-(or several crises and a climax.) The result, under the alchemy of the writer's creative imagination, becomes a story plot.

Two or more characters.

The plot problem.
One or more complications.

Their descriptions or character traits. The setting.

One of the invaluable new features of the second edition is the inclusion with every set of the complete notes and development outline of "FATE WEAVES A WEB." which Alfred I. Tooke of Willits, Calif., wrote for Wierd Tales Magazine by following the DEAL-A-PLOT system. This is a graphic lesson in story building as well as an illuminating demonstration of the use of DEAL-A-PLOT cards by a professional writer.

Price, \$1.00, postpaid DEAL-A-PLOT DEPARTMENT, THE AUTHOR & JOURNALIST

1837 Champa St., Denver, Colo.

Have You Creative Blindness?

Creative blindness, fatal to most beginning writers, is inability to judge one's own work. arises as a writer's reaction to his finished story is affected by his strong interest in the subject and the mental experience of putting to paper. The condition is common among novices, occasional among professionals.

It is not necessary for creative blindness to overwhelm you.

Work with The Author & Journalist Criticism Staff as a client.

The Author & Journalist Staff is made up of men who are successfully devoting much of their The Author & Journalist Star is made up of men who are successfully devoting much of their time to the production and sale of literary material, ranging from verses and short-stories to books. These men ceased long ago to be trammeled by academic theory. They recognize that the objective in writing a short-story or novel is to produce something which sells, and is published and read. They realize that there are hundreds of practical considerations, taken as a matter of course by "insiders," of which the novice is ignorant, yet which can readily be imparted to him.

They know that, for quick training, there is nothing to compare with a plan under which the student produces actual stories, putting his heart into them, then has these studied and analyzed by experts, who report in detail.

Come into The Author & Journalist camp. Let us help you. The fast service of The Author & Journalist Criticism Department sends almost all manuscripts back to their writers within 72 hours of their arrival in Denver.

As Chief of the Criticism Staff, Willard E. Hawkins, founder and editor of The Author & Journalist, reviews all criticisms. It quite often happens that The Author & Journalist Staff is able to give last-minute tips on the manuscript market for the benefit of Criticism Department clients.

The unique Progress Chart, which rates the fiction writer for each of NINETEEN WRITING FUNDAMENTALS, has been termed by many clients as itself worth the full cost of criticism service. At no extra cost, it forms a part of the complete criticism.

All Author & Journalist criticisms are detailed. The only policy in force for length, or amount of critic's time used, is that, irrespective of these, everything shall be done to hasten the progress of the client toward actual sales. Methods by which manuscripts can be improved are pointed out, the most likely markets are suggested.

CRITICISM RATES

First 1000 words \$2.00, then 50c a thousand up to 10,000 words; above 10,000, 40c a thousand. Return postage should accompany. Fees payable in advance.

AUTHOR & JOURNALIST CRITICISM SERVICE

1837 Champa Street

Denver, Colo.

TER ficia